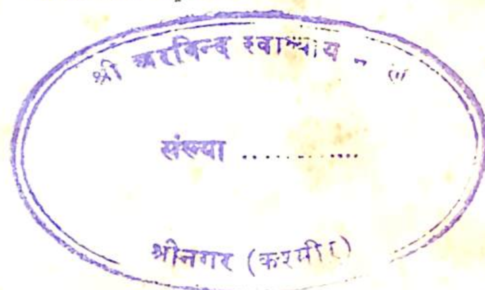
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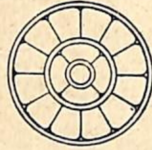


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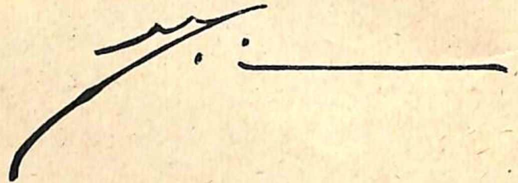
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Lord, Thou hast willed, and I execute:
A new light breaks upon the earth,
A new world is born.
The things that were promised are fulfilled.



MOTHER INDIA

MONTHLY REVIEW OF CULTURE

Vol. IX **No. 3**

"Great is Truth and it shall prevail"

CONTENTS

Students' Section

"BIG MEN" AND THE ASHRAM'S SPIRITUAL WORK

(An Unpublished Letter of Sri Aurobindo)

YOUR image of the Fishery is quite out of place. I fish for no one; people are not hauled or called here, they come of themselves by the psychic instinct. Especially I don't fish for big and famous or successful men. Such fellows may be mentally or vitally big, but they are usually quite contented with that kind of bigness and do not want spiritual things, or, if they do, their bigness stands in their way rather than helps them. The fishing for them is X's idea—he wanted to catch hold of A, B, now C etc. etc. but they would have been exceedingly troublesome sadhaks if they ever really dreamed of anything of the kind. All these are ordinary ignorant ideas; the Spirit cares not a damn for fame, success or bigness in those who come to it. People have a strange idea that Mother and myself are eager to get people as disciples and if any one goes away, it is a great blow, a terrible defeat, a dreadful catastrophe and cataclysm for us. Many even think that their being here is a great favour done to us for which we are not sufficiently grateful. All that is rubbish.

...You seem to have an exaggerated idea of X's bigness (an example of Einsteinian relativity, I suppose, or the result of his own big view of himself). Whatever bigness he has is my creation, apart from the fact that he was a popular singer when he came. He would have been nothing else (even in music) if he had not come here. The only big thing he had by nature was a big and lusty vital.

What big operation ? There was no operation; I am not trying to bale in X as a big fish. I am not trying to catch him or bring him in. If he comes into the true spiritual life, it will be a big thing for him, no doubt, but to the work it means only a ripple more or less in the atmosphere. Kindly consider how many people big in their own eyes have come and gone (P, Q, R, not to speak of others) and has the work stopped by their departure or the Ashram ceased to grow ? Do you really think that the success or failure of the work we have undertaken depends on the presence or absence of X or on my hauling him in or letting him go ? It is of importance only for the soul of X—nothing else.

30-6-1938

A TRUE STORY

(Translated from the Mother's Talk in French to the Ashram Children)

I MUST first tell you something about Tlemcem. It is a town in South Algeria, on the border of the Sahara, encircled by mountains, not very high, but still mountains, higher than hills.

When I saw them first, they were covered with wood. A river was running in the fertile valley. The estate of Monsieur and Madame X rose from the plains to almost half the height of the mountains.

It was a marvellous domain, a little paradise with its fruit trees of all kinds, fig trees which I have never seen elsewhere, varieties of flowers and thick groves leading to the great forests covering the mountains.

It was not a long time ago that they had assumed this lovely green appearance. Originally they were quite dry and bare, and only after a good number of years did the Government decide to plant trees in order to make the valley richer.

After long deliberation the town Council fixed its choice on pine trees, because they grow very fast on the Algerian soil. But, I do not know why, it may be a mistake, it may be a fancy, instead of pine trees, fir trees were ordered. Yes, fir trees, Christmas trees, which come from the frozen lands of Scandinavia.

It was thus that fir trees were planted and grew on these arid slopes, by the side of the desert.

Now, it so happened that one night of December, when Madame X was asleep in her room, a little sound awoke her. She had a very light sleep, and the least noise would wake her up.

Although there was no moon that night, a silver ray had stolen in and formed a spot of light on the floor. And there...stood a little being, a dwarf.

He had a green face, a long white beard, a long pointed cap and long pointed shoes. He was covered with snow, which in the heat of the room melted and fell drop by drop on the floor.

"Who are you ?" asked Madame X, "and what do you want ?"

"I am the Lord of the Snow", he answered, bowing deeply.

"The Lord of the Snow ? What are you doing here ?"

"The fir trees are calling us, so we have rushed. We bring snow."

"Snow here, on the edge of the Sahara ?"

"But, then, you should not have planted fir trees....Fir trees ask for snow..."

"Listen, I don't know if the story you are spinning is true. I only see that you are spoiling my floor. Go away..."

The little dwarf disappeared quickly, and Madame X, to make sure that it was not a dream, went to the place he had just left. Indeed it was real melted snow, that little puddle, in the middle of the room.

Next morning, when she went to her window, how greatly was she surprised to see the sun rising above white mountains sparkling with snow ...true snow...like that of Christmas time.

From then onwards, each year, Tlemcem receives, in its great forests, this Messenger of the North,...by the side of the Desert.

MICHÈLE

IN TUNE WITH SRI AUROBINDO

2

THE most difficult thing in our difficulties is the sense they give us that they stand in stark opposition to the workings of the Divine. They seem to come from outside the Divine's intention and plan and make us feel that they are there wholly by some devilish power within or without us, bent on dragging us away from the Light. The Light appears to pull one way, the Darkness the other, and between the two we are torn.

But, if the Divine is the one ultimate reality, can anything be utterly independent of His Will ? No doubt, a Darkness keeps opposing the Light and it must be rejected as an enemy. To forget this is to overlook the entire meaning of the process of evolution, the constant urge to rise from the animal to the godlike and to make Nature an instrument, an expressive form, of the soul. But, on the other hand, if we forget that the very process of evolution, the struggle itself towards godhead, is set by the Divine, we let the Darkness seem more dense than it really is. For we then see it as it shows itself to our frailty rather than as it can be revealed to us by the power of the Light.

What the Light reveals within, behind, above each difficulty is the figure of Sri Aurobindo. And this is what one may hear Sri Aurobindo say : "Difficulties are part of the cosmic plan. I would wish to lift you beyond all need of them, so that yours may be a spontaneous flowering into divinity. But there are a thousand checks put by you and by the world to my Grace. Even so, it can reach you—through the very difficulties where you see the opposite of my face. Since only by their stroke can you be awakened to all that has to be changed in yourself, I choose to come to you in their stroke. Invite not the Darkness ; but, when it is there, let not your mind be troubled or your heart burdened. Everything I weave into my pattern of perfection. Feel not as if some incomprensible devilry were dooming you : feel as if I with one hand were giving the difficulty and with the other the will and the power to overcome it. Safely you may take even the Darkness as part of my own workings, provided you recognise that I send it not to be accepted but to help your growth by being mastered at once with my love's ever-pouring Light. Keep this double vision clear, and you will not be torn as between two enemies, nor sink into the despair of human weakness."

SYRINX

MANDUKYA UPANISHAD

(Continued from the March Issue)

Commentary

I

The Mandukya Upanishad, like the Isha, is a quintessence of all the Upanishads. No improvement can be made on Sri Aurobindo's remarkable translation of the Isha, nor can anything be added to his masterly exposition of it. What we may do with profit is to point out how the Mandukya, though belonging to a later and more Vedantic than the earlier and more Vedic period of Indian spiritual experience, confirms and corroborates in general the main lines laid down in the Isha.

The fundamental intuition of the Upanishads is that the final Truth is That by which all things exist, That because of which all things exist, That of which all things are but phenomenal becomings, the one Infinite Essence knowing which one knows all that is numerically multiple, just as "by knowing one nugget of gold one knows all that is constituted of gold."[1] That Essence, however, is no thin abstraction but the sole Existent which makes the whole world mysteriously kin and makes men feel that there is something common between them which is not mere similarity, something which unites them to all living creation and even to the dawns and sunsets of their poetic communions. Indeed, all religions bear witness to the constant haunting of the human mind by the brooding omnipresence of this basic oneness; but in India the sense of it assumed an unusual psychological complexion because her sages saw clearly that, if the numerically Many were truly a various manifestation of the essentially One, then this One which they called Brahman must be for human beings the inmost secret of their being, the supreme Self of their selves, Atman. But, since the one Essence is identical always and everywhere, the supreme Self of each human being must be no other than the supreme Self of the universe. Thus, not only was the one Reality seen to be a veiled infinite Being conscious of Itself and Its manifestation, "the Speech of speech, the Mind of mind, the Life of life"[2] and the transcendent origin and goal of all personality, Purusha,

[1] Chhandogya Upanishad: VI. 1. 5.

[2] Kena Upanishad: 1. 2. (Sri Aurobindo's translation).

but man also was seen to be in his ultimate essence That and capable, by his unique gift of self-consciousness, of attempting to widen and deepen his in-feeling by perceiving, as the Isha puts it, "the Self in all existences and all existences in the Self"[1] and breaking beyond the superficial separative ego-sense or Ahankara into an actual realisation of his soul's basic oneness with God.

But the sublime practicality of the Indian genius did not rest content with high-sounding theories or the "frigid majesty" of sterile speculation. Thousands of men dedicated themselves to the pursuit of this Divine that promised to be their own highest Self and by long years of self-discipline and meditation first sounded the call of the Spirit, which was to thrill through the whole of Indian history. The result was a rich harvest of authentic experience of the supernormal, the exploration of the subliminal consciousness which modern psychology in the West has just glimpsed, the discovery of subtle planes of existence inhabited by powers of light and darkness which modern "spiritualism" has lately stumbled across, the development of the latent faculties of the mind and body which modern hypnotists, telepathists and telekinetists have crudely begun to examine, the recollection of innumerable past lives concatenated by the karmic law of the psycho-physical momentum of action which modern theosophy has succeeded in popularising, the entry into a cosmic consciousness leading to a luminous participation in the bliss of a world-creative supraliminal Seerhood and finally the ecstasy of union with the sheer Absolute. It was on the basis of such a series of spiritual experiments, verifiable even today by those who have the courage to do Yoga, that the Mandukya Upanishad founded its fourfold division of states of consciousness, the fourfold nature of the Being which manifests Itself in the individual and the universe and whose symbol is the cryptic word OM, the mantra or divine rhythm heard by the Masters of Yoga in the inner consciousness during the high rapture of profound union with the imperishable Spirit in their hearts.

In Sanskrit the vocable OM is composed of three letters A, U, M, which are pronounced, according to euphonic rules, as one single sound. The syllable A is the first full articulation of the vocal organ, produced just by opening the mouth and blowing out through the larynx—a simple movement which accompanies all other forms of speech. U following A is the second basic syllable, produced when the mouth modulates by its expressive movement of projection the breath coming from the larynx. M following A and U is the third which completes the articulating movement of the larynx through the mouth, started by A and furthered by U, because it is produced by gradually shutting the mouth in the course of vocalising the out-going breath. Just as the spatio-

[1] Isha: 6.

temporal universe is an explanatory thesis unfolding the meaning of the Eternal who is beyond the movement in space and time, a mobile and evolutionary rendering of the permanent truth of the Beyond, so also the ineffable nature of that Immutable is symbolised in language by OM whose sound comes by the first complete movement of the organ of speech and is, therefore, the fundamental expression of the pregnant silence out of which speech issues, so that the silence which in itself is always unmanifest may be regarded as the unspoken OM representing the Immutable whose proper self is always unmanifest. But it must be remembered that, like all the other utterances of the Upanishads, this word too is no mere philosophic symbol : it is primarily an inspiration and revelation fraught with the vibrations of the higher planes and, when uttered with the right intonation and contemplated with the proper psychic attitude, a piece of spiritual onomatopoeia reverberating as no other name does with echoes of an immeasurable completeness carrying in itself the rumour, as it were, of a far-off shoreless ocean.

The Mandukya Upanishad is a record of the exploration of the Spirit symbolised by OM—a progressive withdrawal of consciousness into itself in order to discover its own depths. From the waking state the Yogi retreats by a powerful concentration into the lucent spaces of dream. Thence he plunges deeper yet till he has left the subtle lights and shades of dream and comes into contact with the luminous calm-centre of the flaming storm of puissant Knowledge-Will which originates, from the depths of a supernal Delight, both the subtle and the gross manifestations in the universe and the individual. Going beyond even this Master Consciousness he finds himself in the ether of pure Self where there is no shadow of duality, an Identity of self-sufficient peace, an Infinity of beatitude eternally unaffected, undiminished and unobscured. The Mandukya traces "the great passage" inwards and upwards, which the ancients speak of and by which the soul regains the memory of its own first principle; but it is careful not to mix up the different stages of this journey with its full metaphysical estimate of the Real revealed to experience.

The whole mistake of the later school of philosophy lay in believing that each stage of the journey means a denial of the reality of its predecessor, so that, the pure Self having been reached, the rest of existence assumes the character of a colossal illusion because the sealed trance of union with the sheer Absolute gives no evidence at all of the other forms of so-called reality. But an argument of this sort is always open to the retort that we may as well deny the pure Self because our ordinary consciousness bears no evidence of it : if our unconsciousness of the Absolute does not mean that the latter is non-existent, there is no reason to believe that the sublime sleep of spiritual ecstasy means the actual negation of the mutable universe. Shankara,

wiser as usual than his followers, seems to be aware of the illogicality of a trenchant illusionism and admits that though the pure Self eternally entranced has no awareness of the phenomenal world the latter is the result of a mysterious inherent power in the former by which, in an indescribable way, the phenomenon co-exists with the noumenon without obscuring or affecting its infinity of essential Consciousness. But in declaring that nothing can exist outside of Brahman who is "the One without a second" he as good as confesses that somehow the Self remains immutable though manifestation proceeds from It; and in confessing as much he saves his philosophy from being reduced to the absurdity which is the stigma of all logic which is infatuated with its own castles in the air. But even though his spiritual mentality refuses to be perfectly illusionist, his pure intellect is perplexed by this tremendous anomaly of a mobile cosmos co-existent with the Self that seems to be an infinite rest. He could not impress upon his intellect the double truth of the Spirit because he was naturally debarred from striving for the experience of it by his ascetic and excessively hostile attitude towards the materialistic age in which he flourished, with its insistent lures to the senses which he attempted to belittle and even nullify by proving them to be fruitless ephemera sicklied over with the pale cast of phantasmagoric thought. So he held that, practically, the last stage of the great passage inwards and upwards shut out the awareness of the rest of the journey though somewhere in some inexplicable manner the other stages co-existed with it.

The Mandukya Upanishad, however, labours under no such disadvantage of exclusive experience, though it deals with each stage of self-realisation separately. It nowhere insists that each plane or poise of being is an isolated status : the very word it uses denotes simply the proper seats or dwellings of the four forms of the Self, bearing not a shade of the idea that from each centre of being the soul proper to it cannot and does not act and react upon the other levels : the only inevitable condition is that it will interact in terms of its own peculiar nature. Ordinarily man is conscious of his "dream-self" on the dream-plane only, but that is so because his waking-self is not in rapport with the former : in other words, he is not fully conscious even of his dream-self because he is habituated to live mostly in his waking consciousness. But it is an undeniable fact, well-known to ancient psychologists, that the surface consciousness is no more than a wave thrown up by the hidden forces of the subliminal and that the latter functions in more or less full awareness of the physical plane even when the normal physical being is not in tune with this hidden knowledge. The special insight of genius, both artistic and religious, is due to its being simultaneously conscious on more than one plane. What is dream to the average man can be to the Yogi a condition of clair-

voyant and clairaudient wakefulness in which the subtle senses proper to the inward consciousness and not the gross senses are at work on both the planes : it is not the loose incoherent and almost involuntary phantasy of the untrained dreamer. In describing the pure Spirit the Mandukya refers to this double consciousness in saying that the proper nature of the Spirit is neither that of the gross nor of the subtle nor even of the state which is midway between them, aware of both of them. Yogic sleep also is not the dull unconsciousness into which the physical mentality usually sinks, nor is it confined necessarily to an exclusive perception of the concentrated divine energy which looses forth both subtle and gross realities. Prajna in his self-nature is a dense mass of Knowledge-Will, but in his creative movement he embraces and permeates all that he looses forth. The Mandukya recognises this double status by saying that he is the lord, creator, destroyer and indweller of everything —concentrated in the sense only that he holds the original principle of manifestation, the primal law and total truth of existence, not in parts and aggregated relations as the mind sees the universe but in their essential unity of purpose and single harmony of cosmic aim. Prajna is the seed-Logos of the Stoic philosophy, *spermatikos*, reproduced in the universe as a multitude of seed-Logoi or inmost divine Ideas which mysteriously guide the emergence of Facts in the external out of the play of Possibilities in the internal. Even when consciousness, as we physically or subtly know it, seems to be submerged in deep sleep, Prajna is secretly awake, omnisciently creating out of the massive intensities of his integral Knowledge and one-pointed Will a world-form of his transcendent Delight.

The Mandukya repeats its recognition of the double status of Prajna when to the first negative description given by it of the pure Spirit it adds the second that the pure Spirit is neither concentrated knowledge nor the consciousness of Prajna as the Master of Wisdom, the lord of everything who from his inmost coign of vantage looks out and comprehends the world in the terms of his own ultra-mental unified being. Though different in Its mode of being from all these other states of consciousness, the pure Spirit is not unconscious. It is conscious of the pure Self primarily, whereas Prajna is primarily conscious of creative concentration and bliss, Taijasa of subtle impressions and Vaishwanara of external impacts. It is "invisible" because what is projected and emanated in the universe is not in the condition of pure selfhood but a self-becoming, so that the pure Self can never be held as an object of conscious vision. It is also "unrelated" because in Its basic nature, spaceless and timeless, it gives no hold to the other states of consciousness to establish a subject-object relation or communication with Its ineffable and non-dual infinity. For the same reason It is "unseizable and featureless"; but

when the Upanishad makes It out to be almost unknowable and indistinguishable it only means that, being the very Self of all selves, It is not known except through identification. So long as we are in the ego-state the Supreme Self is always to be worshipped and meditated upon as being other than we are, because it is infinitely wider than the periphery of the ego though the centre of Its infinite divinity is to be found in our own heart of consciousness. That is why the ancients meditated on the God-Self seated in the heart; and in so doing assumed a transition from the manifest universe to Its unmanifest essence. It is "devoid of deceptive mutations" inasmuch as It can be changed or affected only if Its consciousness of being the original Self everywhere and always, who alone has ultimate reality and of whom Space and Time are only self-conceived terms, can be lost. In spite of all phenomenal imperfections and fluctuations Atman is aware of Itself seated in the heart of all phenomena. It is not oblivious of them either, for the Mandukya only says that Its consciousness is basically of the pure Self; but just as Prajna is also comprehensive of the world which issues from his concentration and bliss, so also the Self must be aware of the three other states inasmuch as It is the support, foundation and essential reality of all creative, subjective or objective facts. Even if the universe and the Creator were illusions, still they could not exist even as illusions outside of Its sole reality.

The Self, therefore, must be aware of everything, though It may regard it as only a peculiar rendering or manifested version of that reality of Itself which is in Its pure state unlike anything else—*neti, neti*, not this, not this. But this "unlikeness" need not be anything more than the primary pivot of Self-being, round the essential experience of which the three other states of Self-becoming simultaneously revolve. For the Mandukya unmistakably asserts that it is the immutable OM beyond time who is also all this in time, reminding us of the famous verse of the Isha: "That moves and That moves not; That is far and the same is near; That is within all this and That is also outside all this."[1] In Its essential and original purity It is the transcendent Infinite, "the Peaceful, the Blissful, the One who is non-dual," and who, according to the Isha, is "bright, without scar of imperfection, without sinews, pure, unpierced by evil."[2] But the Isha significantly adds that none else save He "has gone abroad," *sa paryagāt*, as "the Seer, the Thinker, the One who becomes everywhere"[3] — that is to say, as the *Kavi* who sees by direct vision and illumination the truth of what he manifests out of himself, as the *Manīshī* who has for his perspective the plastic interaction of possibilities

[1] 5.
[2] 8. [3] *Ibid.*

working out the hidden law of the Infinite, as the *Paribhū* who pervades the realm of eventualities with its rigid necessities of objective sequence. All of them are *Swayambhū*, at once the Self-existence and the Self-becoming, who "has ordered objects perfectly according to their nature from years sempiternal."[1] Since Brahman and Atman are one OM cosmic as well as supra-cosmic, temporal no less than transcendent, it is this fourfold reality that is indicated in the Mandukya by the words: "This Self is fourfold". Hence the integral Atman is to be realised only by the simultaneous experience of Its fourfold reality in the terms of Its essential consciousness, — an ideal implied by the Mandukya when, after explicitly defining Atman as fourfold, it says that the pure Self which by itself is only the fourth aspect is yet the one who is to be fundamentally realised as Atman.

Adhyetā

(*To be continued*)

[1] *Ibid.*

GLIMPSES OF MALLARMÉ*

MALLARMÉ always wanted his inspiration to bear him towards "that Shape which no one is". But he did not always fulfil his desire. There are moments in even his later work when an inner subtlety is all that he achieves. The central Mallarmé is not manifest there, though nowhere does the poet breathe quite without some stimulus from the centre. Occasionally, however, in the very midst of the central Mallarmé's manifestation a regret is rhythmed out by the poet that the centre has still failed to manifest. Some peace has indeed been attained, for the centre has been discovered; yet to discover it is not the same as to live in it with fullness and much less is it the same as to manifest it in entirety. Mallarmé never felt he had satisfactorily had his say. The poems he wrote were regarded by him as mere experiments towards the complete utterance to which he aspired. And then they were all too few ! His attitude towards his own work is interestingly complex. He was aware he had caught "a small flame" from some secrecy that grander poets had missed : particularly after once visiting Hugo he had this awareness. He knew too that lines of his carried an extraordinary immediacy that was rare in French verse with its tradition of a finely lucid intellectual imagination : he had achieved much more than the imaginative and rhythmical sublimation of prose that is mostly the French Muse : in his own way, as they in theirs did Baudelaire and Rimbaud and Verlaine, and, with a hushed inwardness wanting in them, he had distilled pure poetry. However, "the pride of the inner life" which, according to a friend of his, shone through his piercing yet detached gaze and through the imperious gentleness of his manner was no pride of self-satisfaction : it was only the strength with which, resisting all temptation to be popular, he essayed the ultimate mystery of the Word, and it left him with the sense that all his victories were as dust before what was to be expressed. Even as late as 1885, when a number of typically Symbolist poems had been achieved, he was visited by a deep disappointment. So much had been dreamt of and aspired after, yet how sparse were the triumphs and how short even they seemed to fall of what should have been compassed ! This disappointment drove him into a sonnet: such moods always inspired him to poetry, often to fine poetry, and now it

* This is the last section of the article whose two instalments have appeared in the Annual Numbers 12 and 13 of the *Sri Aurobindo Circle*. It is a self-contained supplementary section.

gave birth to the poem by which perhaps he is most celebrated and which simultaneously suggests the Symbolist goal and illustrates the Symbolist technique with an imaginative and rhythmic power that is a high-water mark in poetic literature and rises beyond all concerns of the poet to a wide spiritual truth valid for Man in general — the often cited but never hackneyed *Le Cygne* :

Le vierge, le vivace et le bel aujourd'hui
Va-t-il nous déchirer avec un coup d'aile ivre
Ce lac dur oublié que hante sous le givre
Le transparent glacier des vols qui n'ont pas fui !

Un cygne d'autrefois se souvient que c'est lui
Magnifique mais qui sans espoir se délivre
Pour n'avoir pas chanté le région où vivre
Quand du stérile hiver a resplendi l'ennui.

Tout son col secouera cette blanche agonie
Par l'espace infligée à l'oiseau qui le nie,
Mais non l'horreur du sol où le plumage est pris.

Fantôme qu'à ce lieu son pur éclat assigne,
Il s'immobilise au songe froid de mépris
Qui vêt parmi l'exil inutile le Cygne.

(Virginal, vivid, beautiful Today—
Will it tear with a stroke of drunken wing this lone
Hard lake where haunts mid hoar-frost's overlay
The transparent glacier of flights unflown ?

A swan of the past remembers now his own
Splendour left hopeless even though flaming free,
Because he sang not life's dominion
Beyond dull winter's bright sterility.

His neck will shake off the white agony
Space-flung upon the bird denying space,
But the soil's horror grips his plumage down.

Phantom whose pure sheen fits him to this place,
He is stilled in the cold contemptuous reverie
That clothes the useless exile of the Swan.)

We cannot do better than pick out some phrases from Sri Aurobindo's comments on Mallarmé apropos this poem which a disciple found tortuous and unintelligible in parts, particularly the verse about the hoar-frost, the glacier and the flights. The reader seemed to wonder how the last two could be fused and to mix up the first two as if the frost had become the glacier. Sri Aurobindo wrote : "...'Givre' is not the same as 'glace'—it is not ice, but the covering of hoar-frost such as you find on the trees etc., the congealed moisture of the air—that is the 'blanche agonie' which has come down from the insulted Space on the swan and on the lake. He can shake off that but the glacier holds him; he can no more rise to the skies, caught in the frozen cold mass of the failures of the soul that refused to fly upward and escape. It is one of the finest sonnets I have ever read. Magnificent line, by the way, 'le transparent glacier des vols qui n'ont pas fui !' This idea of the denied flights (imprisoned powers) of the soul that have frozen into a glacier seems to me as powerful as it is violent. Of course, in French such expressions were quite new—in some other languages they were already possible. You will find lots of kindred things in the most modern poetry which specialises in violent revelatory (or at least would-be revelatory) images. You disapprove ? Well, one may do so,—classical taste does; but I find myself obliged here to admire...." On being told of the usual interpretation of the poem in terms of Mallarmé's poetic situation, Sri Aurobindo said : "The swan is to my understanding not merely the poet who has not sung in the higher spaces of the consciousness, which is already a fine idea, but the soul that has not risen there and found its higher expression, the poet, if Mallarmé thought of that specially, being only a signal instance of this spiritual frustration. There can be no more powerful, moving and formidable expression of this spiritual frustration, this chilled and sterile greatness than the image of the frozen lake and the imprisoned swan as developed by Mallarmé."

So much for the essential significance : now a word about the essential technique. We need not enter here into details of phrase, such as the twelfth line's paradoxical irony of the fitting of the soul's divine white into the earth's horrific wintry white, or else the multi-shaded condensation in the sixth line by a seemingly cavalier treatment of the French language, a compact incorrectness, in order to suggest not only what appears later, namely, that the swan is able at least to free his neck but also that the new day's hope of tearing the snow-prison is a delusion because even if the swan were free he would be a failure, so deep has been his falling short of the ideal flight. There are other

details too, interesting to discuss—and then there is the sound-craft, one of whose most admirable effects is, to quote Mauron, "the almost obsessional persistence of a single alliteration, the short cold 'i's' of the rhymes shining through the whole sonnet like icicles." But all these technical details may be left to a special commentary to throw into relief. Suffice it here to make the Mallarméan Symbolist form stand out in contrast to one which admits non-Mallarméan features. The metaphor plays its role in its own independent strength., with no statement of the subject-matter which it is meant to image : the intellectual expository element is entirely sheared off and an occult and spiritual vision of the theme is allowed to work out its own values unmixed with mental ones. We have a perfect illustration of the Mallarméan method as once indicated by Gosse whom the poet confirmed in a letter : "His aim...is to use words in such harmonious combinations as will suggest to the reader a mood or a condition *which is not mentioned in the text*, but is nevertheless paramount in the poet's mind at the time of composition."

Side by side with *Le Cygne* we may place a number of passages that outwardly resemble it but inwardly differ or those that have some inward affinity but are outwardly at variance with it. From Baudelaire who preceded Mallarmé and influenced him in several respects the famous lines about the swan in the poem *Andromaque, je pense à vous* leap out at once. Baudelaire speaks of seeing in the early dawn in a still empty square of Paris a white bird-fugitive from a near-by menagerie:

Un cygne qui s'était évadé de sa cage,
Et, des pieds palmés frottant le pavé sec,
Sur le sol raboteux traînait son grand plumage.
Près d'un ruisseau sans eau la bête ouvrant le bec,

Baignait nerveusement ses ailes dans la poudre,
Et disait, le cœur plein de son beau lac natal:
"Eau, quand donc pleuvras-tu? quand tonneras-tu, foudre?"
Je vois ce malheureux, mythe étrange et fatal,

Vers le ciel quelquefois, comme l'homme d'Ovide,
Vers le ciel ironique et cruellement bleu,
Sur son cou convulsif tendant sa tête avide,
Comme s'il adressait ses reproches à Dieu!

(A swan that from his cage had broken out
And, rubbing the parched pavement with webbed feet,
Dragged his grand plumage over the rough street.
Opening his beak by a bare gutter's drouth

He bathed impatiently his wings in the dust
And cried, heart full of his lovely natal lake:
"Water, when wilt thou rain? Thunderbolt, strike?"
I see this wretch, myth strange and fatal, thrust

Up from convulsive neck his eager head
Towards the sky, like Man in Ovid's view,
Towards the ironic sky of cruel blue,
As if he sent reproaches unto God.)

We may be sure that Mallarmé had these lines impressed on his mind ever since he had read them, for the opening of his *L'Azur*—

De l'éternel Azur la sereine ironie—

is unmistakably reminiscent of the older poet's

Vers le ciel ironique et cruellement bleu,

and there is some correspondance also between Mallarmé's

Tout son col secouera cette blanche agonie

and Baudelaire's

Sur son cou convulsif tendant sa tête avide,

and, lastly, when we read of "the useless exile" of Mallarmé's Swan we cannot help thinking of the lines shortly following these on the swan in Baudelaire's poem:

Aussi devant ce Louvre une image m'opprime:
Je pense à mon grand Cygne, avec ses gestes fous,
Comme les exilés, ridicule et sublime,
Et rongé d'un désir sans trêve et puis à vous

Andromaque, des bras d'un grand époux tombée...

(Before this Louvre one image burdens me:
I think of my great Swan with his gestures mad,
Ludicrous and sublime like exiles, gnawed
By a truceless longing! then I think of thee,

Andromachè, fallen from thy great lord's arms...)

But Baudelaire's bird which, together with the captured wife of Hector and the thin negress far from Africa and "sailors forgotten on an isle", represent in the poem spontaneous and beautiful Life exiled from its birthrights to a surrounding of barren forced pursuits is non-Mallarméan in its Symbolism. Baudelaire's symbols, even where the interpretative thinking mind does not quite take up the theme cencretised in them, carry no breath, however light, straight from the occult or spiritual: they are figures such as we may expect to find about us—their unusualness is just the touching up received by earth-nature from a highly original semi-idealistic semi-morbid poetic imagination.

After Baudelaire's stanzas the passages that first call out to be called are from Yeats who, with Valéry and Rilke, stands in the front rank of post-Mallarméan Symbolism but who, also like Valéry and Rilke though in a different way, adapted Symbolism to somewhat non-Mallarméan ends. In one sense he is nearer Mallarmé than either of them, even nearer the central Mallarmé than Mallarmé himself is on the whole since Yeats has no materialistic and atheistic canker at the core of his mysticism and this leads him to declare openly what Valéry shadows out obliquely if not waveringly, what Rilke figures passionately yet a little ambiguously and what Mallarmé couches only in terms of a Platonic-cum-Buddhist aestheticism. Yeats has written without any reservations: "A symbol is the only possible expression of some invisible essence." ..."Symbolism is the only fitting speech for some mystery of disembodied life." ..."All Art that is not mere story-telling, or mere portraiture, is symbolic, for it entangles in complex colours and forms a part of the Divine Essence." And in his early work Yeats comes drenched in the unearthly shimmer of occult regions, nowhere dried by an intellectual breath, and there is a general resemblance to the Mallarméan method, but though it is Symbolism it is not yet always of the Mallarméan *genre* proper, for it is often a sheer revelation of the inner domains of a faery mysticism and there is usually no hidden connection, "which is not mentioned in the text", between this revelation and some event or experience on the physical plane as almost always there is in Mallarmé's Symbolism. Or, when the connection exists, a connection mostly with moods

of love, it is mentioned in the text: the manner in which the human heart and the exquisitenesses or sublimities of the occult and mystic mingle is extremely fluid, makes easy transitions from the Here to the Yonder and *vice versa*, sets the Yonder and the Here borrowing tones and hues from each other and keeps the intellect away from any intrusion into the watered-silk texture of the magic vision, but we can still distinguish with some definiteness the two sides of the experience: in the most typical Mallarmé, though the Here is not forgotten or abandoned, it is blurred out of the poem to let the Yonder gleam or loom through by a strange self-contained Metaphor. In the later Yeats the intellectual eye is more at play: the mystic, the occult is no less strong a force, but it gets assimilated into a mental energy. Mental energy is, as we have noted, part of Mallarmé's activity: he is Latin and French enough for that: only it is the intellect pressing upon the ultra-intellectual and yielding to it instead of laying hold on it, as does Yeats, to catch its mysteries and lights into an intellectual chiaroscuro.

Yeats's earlier Symbolism itself has moments foreshadowing the later and an intellectual accent haunts lightly the Symbolist suggestion and gives the faery-occult accent a tinge of mental formulation : thus we have that picture in *The Withering of the Boughs*:

> ...I know of the sleepy country, where swans fly round
> Coupled with golden chains and sing as they fly.
> A king and a queen are wandering there, and the sound
> Has made them so happy and hopeless, so deaf and so blind
> With wisdom, they wander till all the years have gone by.

This is not Yeats at his best, and the light intellectual touch makes the Symbolism verge almost on what depreciatory critics may call the fuzzily allegorical. Yeats attaining some of his finest effects by an intellect-seized Symbolism is found only in his closing period. Phrases allied a little in mood to the above quotation and marking a first rung towards perfection can be picked out of *The Wild Swans at Coole* where even a semi-Mallarméan setting may be observed :

> The trees are in their autumn beauty,
> The woodland paths are dry,
> Under the October twilight the water
> Mirrors a still sky;
> Upon this brimming water among the stones
> Are nine-and-fifty swans...

Unwearied still, lover by lover,
They paddle in the cold
Companionable streams or climb the air;
Their hearts have not grown old,
Passion and conquest, wander where they will,
Attend upon them still.

The second rung is attained in *Nineteen Hundred and Nineteen* which begins,

Some moralist or mythological poet
Compares the solitary soul to a swan;
I am satisfied with that,
Satisfied if a troubled mirror show it,
Before that brief gleam of its life be gone,
An image of its state;
The wings outspread for flight,
The breast thrust out in pride
Whether to play or to ride
Those winds that clamour of approaching night,

and which, after an intervening stanza meditating more directly on man's triumph and solitude, ends with an imaginative bitterness at the dream of "crack-pates" to mend the world :

The swan has leaped into the desolate heaven :
That image can bring wildness, bring a rage
To end all things, to end
What my laborious life imagined, even
The half-imagined, the half-written page.

We have the third rung, the most typical of the full-fledged later Yeats when in *Coole and Ballylee*, written twelve years after the preceding poem, a swan-passage most pointedly contrastable to Mallarmé's sonnet occurs after a scene akin to that in *Le Cygne* has been impressionistically sketched, presenting a winter landscape under a cold sun, a wood all dry sticks, Nature in a tragic mood in which the poet's own is mirrored :

At sudden thunder of the mounting swan
I turned about and looked where branches break

The glittering reaches of the flooded lake.
Another emblem there ! That stormy white
But seems a concentration of the sky;
And like the soul, it sails into the sight
And in the morning's gone, no man knows why;
And is so lovely that it sets to right
What knowledge or its lack, had set awry,
So arrogantly pure, a child might think
It can be murdered with a spot of ink.

All the more contrastable to *Le Cygne* is this passage because, as Yeats wrote to his wife in 1932, here is "a symbol of inspiration" and because it has a couple of effects worthy, though with a different spirit in them, to stand in poetic audacity and subtlety beside the opening and the closing passages in the French sonnet : I mean the effect,

That stormy white
But seems a concentration of the sky,

and the one in the final couplet. In spite of resemblances in basic symbol-content and image-style the intellectual atmosphere sunders it from Mallarmé: the thought is not caught up into the symbol so much as the symbol is drawn into the thought : the poetry as such is finely forceful and carries a depth of meaning, but it is composed with an explicitness of reflection and meditation which differentiates it from even those pieces of Mallarmé's in which a mood is developed from some familiar physical object rather than precipitated directly into an extraordinary emblem. Indeed the explicitness is not loose or facile, it is taut enough as well as sufficiently curious and has an intuitive touch in places, yet the mentalisation is undeniable.

In contemporary English we are perhaps nearer the method of Mallarmé in a lyric of Sturge Moore which Yeats ranks among the loveliest of our day :

O silver-throated Swan
Struck, struck ! A golden dart
Clean through thy breast has gone
Home to thy heart.
Thrill, thrill, O silver throat !
O silver trumpet, pour
Love for defiance back
On him who smote !

And brim, brim o'er
With love; and ruby-dye thy track
Down thy last living reach
Of river, sail the golden light —
Enter the sun's heart — even teach,
O wondrous-gifted Pain, teach thou
The god to love, let him learn how.

Yes, something of Mallarmé's method is here. But there is not Mallarmé's mystery : only in the phrase starting from "ruby-dye thy track" and ending with "enter the sun's heart" do we have the genuinely mysterious in a half colourful half luminous suggestion : all the rest seems a delicate and poignant fancifulness beautifully lyricised. Again, there is too much sentiment for a Mallarméan poem : no doubt, a soul-feeling refines it, a touch of the psychic heart behind the emotional comes to us, but those repetitions ("struck, struck" —"thrill, thrill" — "brim, brim") tend to lessen both the subtlety and the profundity of the vision-tone by a superficial stress. The same stress is perhaps in the thrice-reiterated "silver", but as "silver" is part of the fundamental motif in which it is set over against "golden" and linked to it through "ruby" the echolalia is not so sentimental. Finally, the terminal words "let him learn how" are rather a semi-colloquialism after the fine "teach thou the god to love" and they are somewhat tautologous too. They may be defended as complementary to the preceding phrase, but the drop in plane of expression is less easily excused. There are too many un-Mallarméan factors to allow the poem to illustrate the French writer's Symbolism in even a general spirit. Still, the straight conjuration of a symbol is present and the intellectual explicitness avoided : what replaces that explicitness is, however, less any occult-mystic shock of revelation than a soft radiancy from within, tending to unfold the significance like the petals of a flower, distinctly yet without trenchancy.

This radiancy, even if attennuated, points us to the possibility of a sovereignly clear disclosure of secrecies without diminishing their essence. And here we move beyond the suggestive semi-clarity that on occasion rises out of the keenly explored founts of poetic inspiration in the "pure night" within that are again and again Valéry's theme, as in *Poèsie* where he speaks of the stream of nourishment flowing to the poet from some strange Source but getting suddenly cut off because

Le silence au vol de cygne
Entre nous ne régne plus.

(The silence of swan-flight
Between us reigns no more.)

Even when Valéry is not inclined to suggestive semi-clarity we have the broad impression that we could draw close to his enigmas through conceptual analysis. Dubbed the obscurest of French poets by the French themselves he has yet been taken to their hearts because of a difference they instinctively feel between him and Mallarmé whose successor he ostensibly is and who, though appreciated enthusiastically by several and never neglected by any, is still criticised severely by a number. The ground of criticism is seldom realised to be this difference. Thus Saurat writes : "Mallarmé had failed to make good, but Valéry has made good for him. All of Mallarmé's ideas are carried out triumphantly in Valéry. Whereas hardly one poem of Mallarmé's, however short, is good all through, Valéry's poems, even quite long ones like *La jeune Parque* or *Le Cimetière marin*, are excellent poetry throughout. In fact, but for Valéry, we could hold that Mallarmé had talked only brilliant nonsense. Valéry proved that it could be done."[1] To a non-Frenchman the fact seems to be that for all his genuine affinities with Mallarmé Valéry at his most individual has done something very different from Mallarmé's achievement. Not only does he practise, unlike Mallarmé with those arabesques and frequent violences of both syntax and imagery, the classical French *netteté* of form, the cut-gem ordering loved by the Gallic mind of word and phrase, to embody his obscure Symbolism : he also practises an intellectualisation of the Symbolist activity. He seems often to think out his obscurities, not without inspiration from hidden springs yet with a filling in of details and an interrelating of them by the constructive intelligence, a colourfully clever elaboration rather than an inevitable development. Besides, he is mainly intent on the psychological rather than the occult-spiritual value. Though the emblematic terms caught from the inner being are made to look as if they found a native system, the French reader senses that with an extreme imaginative *finesse* of complication a riddle is propounded to which his own mind is somehow not alien and that of this riddle an approximate mental concept can be built which in spite of more than mental nuances is not an esotericism wholly born from the Unknown and merely projecting itself in a mental mirror. The psychological value facilitates the conceptive approach and one breathes distinctly the air of problems with which modern man is familiar, dichotomies of self and not-self, individual and universe, thought and action. Because the Symbolism subdues the inwardly perceived to the outwardly conceived, not all the matchless

[1] *Modern French Literature*, p. 155-16.

artistry at Valéry's disposal can deepen it quite to the Mallarméan power of a mystical presence. And because of an intellectually constructive grip in this very artistry, his poetry on the whole is not so immediate, so elemental in its expressive effects as Mallarmé's or even that of Rilke who is more overtly intellectualised than Mallarmé—except when Valéry is less a Symbolist than a rapturous reproducer, by verbal felicities, of shapes, sound, atmospheric tones, textures of flesh and fruit.

Even in the passages where the poetry of Valéry the Symbolist is unimpeachably inspired, the Valéryan note mostly lacks the typical effect of the Symbol *à la* Mallarmé. Take the very first stanza of *Le Cimetière marin*, with its opening bird-vision :

Ce toit tranquille, où marchent des colombes,
Entre les pins palpite, entre les tombes;
Midi le juste y compose de feux
La mer, la mer toujours recommencée !
O recompense aprés une pensée
Qu'un long regard sur le calme des dieux !

(This tranquil roof, where doves are saunterers,
Throbs mid the pines and mid the sepulchres ;
Noon, the impartial, patterns out in flame
The sea, the sea for ever rebegun !
O recompense when the hour of thought is done,
A long look traversing the Gods' own calm!)

The light of noon and the still sea that it speckles with its glare are effective symbols and the line about the sea ever beginning again and the one about the calm of the Gods are fine, but this is not Mallarméan Symbolism nor is it exactly the poetry towards which we are pointing as a fully spiritual revelation from depths and heights inaccessible to Mallarmé. And the one symbol which is like those of Mallarmé in metaphorical attitude of self-sufficiency—the doves on a roof — has little of the Mallarméan inwardness and mystery despite the associations of uplifted poise with a roof and of semi-sacred purity and peace with doves. To replace the tranquil sea, flecked with the jib-sails of yachts and visioned through a cluster of pines and of a graveyard's marble headstones, by (to use Alan M. Boase's phrase) "a solid roof of glittering tiles" over which white doves walk is interestingly uncommon Impressionism and

does bring out certain features of the scene vividly, but, in its symbolisation of a subjective state or of an inner reality, is it not more an allegorical representation than a thrust and thrill from the subjective being's inner arcane?[1]

(*To be continued*)

K. D. SETHNA

[1] By the way, in C. Day Lewis's famous translation of the whole of *Le Cimetière marin*, the first stanza —

This tranquil roof, where dove-sails saunter by,
Between the pines, the tombs, throbs visibly.
Impartial noon patterns the sea in flame —
That sea for ever starting and restarting.
When thought has had its hour, oh how rewarding
Are the long vistas of celestial calm! —

to which the one given above owes a couple of very helpful words spoils the dove-symbol by mentioning "sails" and reducing the self-sufficient metaphor typical of Mallarméan Symbolism to a conventionally comparative image. The same criticism may be made of his rendering of the poem's last line where Valéry reverses his symbol —

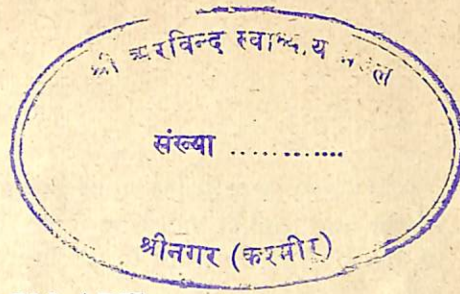
Ce toit tranquille où picoraient des focs!

Lewis runs:

This quiet roof where sails like doves were pecking,

instead of something like

This tranquil roof whereon jib-sails were pecking!



THOUGHTS ON ART

(Continued)

ART

The home of art is the soul of man.

*

Art is the consummation of nature, not its opposite.

*

This is the great and important significance of art : that it is a form, a precious garment of grace which helps us towards the realisation of our true manhood.

*

All art solely aims at this : to give expression to the indwelling grace, the Divine Power in the human soul, which is a great unearthly joy.

*

As art grace carries in it the call of the soul of the artist and the answering idea, the image, the tone from the kingdom of the Gods.

*

Art reveals its meaning to everyone who prepares himself for it.

*

Art, like all forms of grace, works, surpassing man and his world, surpassing even itself, at the perfection of all things earthly, at the formation of true knowledge, embracing love, perfect beauty, pure form and supreme joy.

*

What we experience in the encounter with art is the hidden or open delight of our own soul in the sister-force revealed in the work of art, the recognition of our most secret heart in the heart of the creation and the joy in its perfect form.

*

Only our readiness to give and to receive grace in an inmost identification makes a full experience of art and its works possible.

*

Every arbitrary intervention of the ego into the intentions of its self hinders art in its unperturbed execution and endangers the pure form of its work.

*

The Power of the World-Soul which manifests in the aspiring soul of man as grace determines the course of the process of cultural evolution and with its entrance as art into Nature the forms of artistic expression.

*

The form in which grace manifests as art in a people or race is determined by the state of evolution of that social entity.

*

The beginning of subjectivism in art is the opening of a current in the course of which the artist is concerned with a formation of his own inner realities in their relation to the whole of the World-Inwardness and the Transcendence.

*

A new form of art will arise which will illumine the obscurities of the world with an intenser light and will work with greater force at its realisation.

*

In the evolution of art all formation will be determined ever more by the hidden or open effort towards an absolute meaning in the highest immortal rhythm of an absolute form.

*

That will be the high-time of art : when it points in each of its works high beyond itself to the eternal Source of all formation.

*

In art God summons us. We must not hesitate.

THE ARTIST

To be an artist means to be truly man, to be soul, to be self.

*

The most important work of art for the artist is his own manhood.

*

There is no greater art than the art of self-perfection.

*

There is no greater, more beautiful and effective work of art than a perfected human nature.

*

The artist in a man will not have fulfilled himself before the whole man has become an artist.

*

If the man has fulfilled himself, if the artist has taken him wholly into himself then his being becomes art and each movement of his purified nature the influence of the Divine Will.

*

To create what he is and to be what is his destination is the supreme secret of the formative man.

*

Art is the most suitable means of the artist to work at his fulfilment.

*

The true artist is a creator for the perfection of Nature.

*

This is the aim, the supreme consummation of the man who is an artist: the discovery of the perfection of his own self, a life in its consciousness and power, in its knowledge and will, in its nameless peace and the stir of its joy in existence and the manifestation of this permanent condition in all its aspects, constituents and relations as the great work, the revealing and testifying accomplishment by which he unites space and time of his outer world to eternity and infinity of its inner existence in himself, by which he justifies his earthly existence before the Godhead, before men and himself and by which he collaborates in perfecting creation.

*

The creative act is an act of symbolisation.

*

At the small word of our symbols builds the creative man.

*

The irresistible urge by which the artist feels himself moved towards creation is the sign of grace pressing towards formation.

*

It is the natural formation of grace for which the artist strives, the expression of a spiritual reality with the means of an imperfect nature.

*

All striving of the artist for true form is, consciously or unconsciously, borne by the single desire to let the world participate in the delighted feeling of his inmost heart, to draw the listening ear of the earth to the rejoicing voice in his breast.

*

The capacity for formation is a dynamic quality of Nature by which she creates active examples for her own fulfilment.

*

Often the great skill of the instrument veils the absence of the master.

*

Seer who cannot form and former who cannot see are no artists.

*

The opinion that one cannot force the inspiration into one's own consciousness is met by the experience that one can force one's own consciousness into the regions from where inspirations start.

*

There is an education of the artist which consists not only in training the natural capacities of his talent but which most of all is directed towards his development as a human being and works at his inner growth, his maturation and fulfilment.

*

The value of a work of art does not begin where the creative act ends but corresponds with it already in its possibility, already in the soul of the artist.

*

The work of art belongs to the artist as little as the grace by which he created it.

THE WORK OF ART

Each work of art is a manifestation of grace as art, an annunciation of the Divine Will.

*

The work of art is one of those active centres of manifestation from which grace radiates.

*

Once our whole being is luminous with its light, the Divine Fire burns in us. In front of its radiance works of art are the mirrors in which we more truly recognise ourselves. Out of them grace enters as art into us and works in us with the power of the self that wants to manifest.

*

Always it is the soul that calls, sees and fulfils. By this every true work of art should be recognised.

*

Every work of art must be a pure piece from the artist's own being, hewn out of the inner rock of his true nature and illumined by the light of the force of the soul manifested in it.

*

Properly speaking, only those works should be ascribed to art in which we find all or at least something of their source preserved, something of their destination fulfilled.

*

The sign of perfection with which the grace of the soul marks certain elements of human nature must be found back, visible or hidden, upon the works of art originating from these elements.

*

Three factors determine the way in which a work of art is perfect: the plane from which the inspiration manifested came, the nature in which this inspiration was realised as art and the means of artistic expression used for the formation.

*

Every true work of art must be beautiful, beautiful according to spiritual laws. For only what is illumined as far as into the form by the beauty of its own truth is able to delight the soul in us. And only that which delights the soul is the work of an artist.

*

Every true work of art is the symbol of an inner truth as perceived by the soul of the creator and manifested by its force of grace through his nature.

*

The objective relation to the work of art is the outermost aspect of an originally purely subjective process.

*

To dwell ever more inly is the secret of receiving the grace in the work of art.

*

The value of a work of art lies not in its natural constituents and their combination but in the spiritual force guaranteeing the unity of the work.

*

The course of the historical process of evolution during the last cultural cycle has in the works of art one of its remaining witnesses.

*

As monuments of the evolution and realisation of human consciousness the great works of art of all cultures testify to the secret execution of a Will and its effectuations directing the fate of the earth. They call the peoples to manifest their truths, to realise the spiritual idea embodied in them. They show man his way towards fulfilment and perfection.

FORM

Form is the preserving trace of grace in the outward.

*

Form originates independently of time and space and uses their laws for the fulfilment of its own determination.

*

Perfect form comes into being by a self-limitation of the content.

*

Form is no envelope which the artist has to create for his work, that it may become a work of art. Form is the outermost part of the content, the quality of its will towards creation and the inherent law of its measure.

*

With the growth of the meaning, its form grows and perfects itself.

*

All truth is beautiful.

*

Beauty is the secret meaning of all form, its essence, its fulfilment.

*

Beauty is not an empty measure of human taste with which one measures the aesthetic value of the objects, not a hollow conception, the content and reality of which has first to be created. Beauty is the power of Divine substance, the absolute perfection of the spiritual form of the meaning, the dynamic force of that great cosmic idea which guarantees the possibility of physical perfection.

CRITICISM

The problem of evaluation is the problem of consciousness and its planes.

*

It is not possible to judge beyond the limits of one's own consciousness.

*

To experience the work of art from an ever higher point of view in an ever more embracing context is the key to its true evaluation.

*

All phenomenality of a work of art radiates from its essence and can only be judged in regard to the essence.

*

A critique of the thing created should always start with a self-critique of the creative attitude and function.

JOBST MÜHLING

NEW ROADS

(Continued)

THE CONVOCATION OF THE GODS

II

So spake the first of those great gods of Light.
Then Silence ruled the heavens and the earth
For Matter to receive the vibrant Wave
Born on that summit of creative Mind.
A Stillness lingered as a bloom of light
Upon that vast assembly and there grew
A parent Sun from sacred isles of Truth
To rise, a halo to the eternal orb,
Between all heaven and its own Destiny.
Filled with a new Delight, the Silence held
The stars in a midnight meditative trance —
And gods and men did wonder and adore
The Bliss-Born Body of the Universe.
And I, a watcher privileged in those skies,
Beheld the primordial patience of the gods,
Saw there the Guardians of the Dawns of Light
Hold in themselves the Might of worlds to come.
And from that sculptured immobility
Their gaze was fixed upon the beleaguered earth.
Earth's soul awoke as if from age-long sleep
To lift her glorious limbs to meet the Light,
Absorb within herself the occult Bliss
And the Mystic Beauty glimmering from above
To break the bondage of Inconscient Night.
So earth received her first immortal Ray,
An errant Wave of Bliss new-born from Truth,
The first high utterance of a god's decree
Which once was unapproachably divine
Now sanctioned by Supreme Authority.

Yet Matter shrank from that first thrill of Bliss
Which seemed to measure more than it could bear.
A sea of troubles rose in anxious lives
And shook the base of long established law,
That men stood foolish in the light of Truth
Who clung to the knowledge of our yersteryears.
At first, and for a time, disordered days
Paid homage to established ego-forms
Who feared to lose what little they had gained—
Until the hidden Light in Matter's deeps
Answered the pressure of the descending Ray,
Stirred new longings within the soul of earth
To shake from herself the cloak of inconscient Sleep
And seek the Parent Sunlight of her dreams.

Though earth was poised between two poles of Force
She promised to become the meeting place
Where two Suns merge into a Cosmic Rite—
Her peaks rose up beyond the listening stars;
Her depths still murmured of inconscient things.
Her mind made flight to planes of ecstasy;
Her lower nature wallowed in the mire
Foul with the lingerings of a reptilian past.
Her spirit-sense aspired to the call of Truth
And sang the praises of eternal spheres.
The Beast embedded in her native soil
Stirred the Red Dragon with the seven heads,
The ten-horned Serpent of Inconscient Night—
For heaven now threatened to invade the Pit.
In heroes ready to give all for Truth,
In bodies now made sensitive to Light,
In nerves attuned to higher states of bliss,
In matter made responsive to the touch
Of cosmic forces seeking an *adhar*,
The god-wave sought to manifest the Light.
Yet only one Being held the two worlds in bond:
The Mighty Mother, vestured with the Sun,
With moon for footstool and twelve stars for crown
And weapons forged from occult worlds of God,
She, the Mother of the Universe

Stood Mediatrix between two worlds of Light.
Only when all was silent—Victory sure—
Did she give the signal to the waiting Powers.
Then Agni, godhead of the Mystic Fire,
Saw that the Hour had come for him to speak.

(*To be continued*)

NORMAN DOWSETT

IS OUR CHRONOLOGY FOR ANCIENT INDIA CORRECT?

Some Criticisms and Suggestions

8

CLUES from all directions converge to establish our chronology. But the time-scheme thus reached about the Andhra dynasty—with 798 B.C. as its starting point—raises a difficulty for us. For it is not only the Mahakshatrapaṣ who are historically connected with this dynasty : it is also Kharavela of the Chedi dynasty who on the strength of the Hathigumpha inscription is taken to have been in contact with it. In that Prakrit inscription Kharavela's armies, in his second regnal year, are said to have marched through the territories of a "Satakani" who is currently identified with Satakarni I, the third Andhra king who, according to one system of region-periods in the Puranas,[1] stood at 798-(23+10)=765 B.C. and, according to another,[2] at 798-(23+18)=757 B.C. Of course, independently, this would not matter. The trouble comes to a head with Kharavela's mention of a Nanda raja. He says, towards the end of the inscription, that after defeating the king of the Magadha people he carried away, together with much booty from Anga and Magadha, certain Jain images originally filched from Kalinga by a Nanda king, the same king evidently to whom he makes a reference a few lines previously : there he speaks of enlarging in his own fifth year a canal excavated by a Nanda raja and he uses the phrase *ti-vasa-sata* which, as Sircar[3] tells us, translators interpret as either 300 years earlier or 103 years earlier. There has been a controversy about the identity of this Nanda, and an important element here has been the problem of identifying the king of Magadha whom Kharavela defeated in his twelfth year and whose name in the inscription seems Bahasatimita. He is equated by some scholars[4] with the ruler of the same name mentioned in both the Pabhosā and the Mora inscriptions and thought to have been related to the Mitra kings of Magadha whose records and coins have been found in the Gaya District : it is also held that Bahasatimita may have ruled in Magadha in the period

[1] Pargiter, *The Dynasties of the Kali Age*, p. 71. [2] *Ibid.*, note 6.

[3] *Select Inscriptions*, p. 489.

[4] *The Age of Imperial Unity*, pp. 214, 215, 100.

between the end of the Kanvas and the rise of the Guptas. Other scholars[1], identifying most of the Mitra kings with the Sungas who had several names with "mitra'-terminations, and basing themselves on the possibility of Sanskritising the Prakrit "Bahasatimita" as "Vrihaspatimitra" as well as "Brihatsvātīmitra", identify Kharavela's king with Pushyamitra, the first Sunga, on the ground that Brihaspati or Jupiter is regarded as the guardian of the Pushya or Tishya constellation of stars. According to Sircar[2], "the identification, to say the least, is hopelessly unconvincing." Raychaudhuri[3] also finds it inconclusive. And all scholars[4] who are against it argue further that if the Magadhan king is Pushyamitra the Nanda raja is not satisfactorily explained. As they allot 112 years to the Mauryas immediately preceding the first Sunga, the interval between Kharavela and the Nandaraja will keep us still among the Mauryas if the reading "103 years (earlier") is accepted and, if the reading "300 years (earlier)" is chosen, we shall have to pass beyond the Nandas as well as the Mauryas and stop only at the Saisunaga king Nandavardhana or Nandivardhana. But this king has nothing to do with Kalinga : the Puranas expressly state that Mahapadma, the founder of the Nanda dynasty, was the conqueror of Kalinga.

A case for Pushyamitra is sought to be made out on two other scores. A minor one is the reading of the name of a Yavana ruler mentioned by Kharavela, in whose heart the Chedi's exploits struck such terror that he fled to Mathura. If the name is Dimita or Dimata, it may be that of the Indo-Greek king Demetrius (*c.* 190-165 B.C.), with whom modern chronology makes Pushyamitra contemporaneous (*c.* 187-151 B.C.). But Sircar observes : "The reading of the Yavana king's name as Dimita or Dimata is extremely doubtful."[5] The major argument is that at almost the end of the inscription a phrase calls for the reading : "year 165 of the Maurya Era." Scholars have regarded this expression as referring to an era counted from Chandragupta Maurya's accession. If the Maurya dynasty covered 137 years, the year 165 after that accession would bring us to the time of the first Sunga. But, with Raychaudhuri[6] and others, we may well argue back that the use by Asoka of his own regnal years in his inscriptions goes strongly against any Era having been founded by his grandfather. The only era associated with a Maurya is one ascribed to a later king of the line, Samprati, in a Jain book.[7]

[1] *E.g.* Jayaswal, *The Journal of the Bihar and Orissa Research Society*, Vol. III.
[2] *The Age of Imperial Unity*, p. 215, footnote 1.
[3] *The Political History of Ancient India*, p. 255.
[4] *Ibid.*, pp. 257-8.
[5] *The Age of Imperial Unity*, p. 215, footnote 1.
[6] *Op. cit.*
[7] *Ibid.*, p. 257. footnote 3

But since Samprati came considerably after Chandragupta, 165 years of his era would miss Pushyamitra completely. Lastly, Sircar[1] declares : "What is ...read as *muriya-kāla* (*maurya-kāla*, 'Maurya era') is really *mukhiya kalā* (*mukhya-kāla*, 'the principal art')." In his reading,[2] even the number 165 does not figure. Whether we agree or not with the whole of his reading, we may well join with Woolner[3] in saying : "The supposed date in a Maurya Era has been found untenable."

Pushyamitra is thus put out of the field and we are not involved in any chronological relation to him. Freedom, however, from him does not resolve completely the difficulty raised for us by Kharavela. For, if his Nanda belongs to the famous Nanda line and if Kharavela comes a certain fixed number of years after him, we have a time-indication which has to be harmonised with Kharavela's contemporaneity with the king called Satakarni.

As Bahasatimita of the Pabhosā and the Mora inscriptions, the rival to Pushyamitra in this controversy, comes after the Kanvas and as modern historians give the Mauryas and the Sungas and the Kanvas a total of 294 years, 300 and not 103 years have to be put between him and the Nandas and consequently between them and Kharavela's Satakarni. Sircar[4] argues that 103 would also go against the information we gather from the inscriptions accompanying, in the Hathigumpha cave, the one of Kharavela. Kalinga appears to have been a free province as far back as at least Kharavela's predecessor's predessor. But even if we count two generations to have been only 30 years and take the aqueduct enlarged by Kharavela in his fifth year to have been excavated in the last year of the Nanda dynasty so that this ancestor of the Chedi king may have a chance to reign at a time when Kalinga might have become free from the Mauryan rule imposed by Asoka, we arrive at the year 103-35=68 after the Nandas. This year falls within Asoka's own reign when Kalinga was an integral part of the Mauryan empire. 300 years as an interval are therefore demanded in every respect in the modern scheme of chronological interrelations.

If we accept these interrelations our own path will be clear enough. For, the only difference between us and modern historians will be that, while they put Chandragupta Maurya's accession between 325 and 315 B.C. and hence Kharavela in the latter part of the first century B.C., we shall put Kharavela several centuries earlier. But if we start with the Mahabharata War in 3138 B.C., as the Puranas have it, and take Chandragupta Maurya's accession to

[1] *The Age of Imperial Unity*, p. 215. footnote 1.
[2] *Select Inscriptions*.
[3] *Introduction to Prakrit*, p. 205.
[4] *The Age of Imperial Unity*, p. 215. footnote 1.

have been in 1534 B.C. and, with the Puranas, allot the Nandas a rule of 100 years, Kharavela will have to carry out his exploits between 1334 and 1234 B.C. How, then, will he have Satakarni I as his contemporary? Satakarni I as we saw, stands for us in 765 or 757 B.C. So, between the Nandas and this Satakarni's contemporary Kharavela, a gap yawns of 869 or 877 years and, between the time where Kharavela should be and the time where we place him, a gap of about five centuries.

The gaps can be robbed of their danger to our position by our challenging either the association of Kharavela's Nanda with the pre-Maurya Nandas or the way in which the numerical phrase connected with the Nanda raja is connected at present with Kharavela's fifth regnal year. Raychaudhuri[1] notes that Barua objects to the identification of this raja with a king of the great Nanda line on the ground that in the Asokan inscriptions it is claimed that Kalinga was not conquered before Asoka. Raychaudhuri comments: "Such claims are on a par with the Gupta boast that the Aśvamedha sacrifice had been revived after a long period of abeyance by Samudragupta. We know that as a matter of fact the claim, if taken too literally, had very little substance in it." About the suggestion in the *Cambridge History* that the Nanda raja may have been a local ruler of Kalinga Raychaudhuri says that it is negatived by the internal evidence of the inscription—the passage *Nandarāja nitam Kalingajinasamnivesam*, which makes the Nanda take away Jain images from Kalinga and thus clearly proves him to have been an outsider. Raychaudhuri continues: "A post-Aśokan 'neo-Nanda' line of Magadha is also unknown to sober history." And he concludes by quoting another historian: "We should identify Nandarāja of the Hāthigumphā inscription who held possession of Kaliṅga either with the all-conquering Mahāpadma Nanda or one of his sons." Therefore what our position demands is criticism of the reading "300 years (earlier)".

The necessity to have 300 years arose first from the phrase which was read as "year 165 of the Maurya Era." If the inscription was dating itsel in the year 165 of any Maurya Era, its distance from the Nandas who preceded the Mauryas must be greater than 165 years. And then it seemed most natural that the "300 years" read from *ti-vasa-sata* should be a period elapsed after a Nanda raja. But, logically speaking, as Raychaudhuri[2] has observed, if the passage which was read as *Panamtariya-sathi-vasa-sate-Rajā Mauriya-kāle vochchhine* is taken to yield 165 years, the other passage which is read as *Pamchame cha dāni vāse Nanda-rāja ti-vasa-sata-oghāṭitam Tanasuliya-*

[1] *Op. cit.*, p. 258.

[2] *Ibid.*, p. 255.

vātā-panādim Nagaram pavesa-ti should give us 103 years and, on the other hand, if we get 300 years from the Nanda-passage, we should get not 165 but 6,500 years from the Maurya-passage. As Indian languages have a flexibility in the statement of numerals, the logical inconsistency of fixing on 300 in one instance and on 165 in the other when the order of the words is the same in either may not be a very crucial point, but it is better avoided ; and it can be avoided only by an interpretation which avoids the mention of a date as *after* the Nandas or *after* the Mauryas or *after* both. With the removal of the Maurya Era we are left free from the purely numerical standpoint to choose 300 or 103, for neither in itself will land us in an absurdity like putting the Nandas after the Mauryas or placing Kharavela 6,500 years after a Maurya. But it is difficult to see how 103, though not illegitimate as a reading, is possible for modern chronologists if we think of the fifth year of Kharavela's reign as falling a certain number of years after a Nanda raja and if he is to be contemporaneous with a Satakarni. Nor would 103 *per se* be helpful to us : this number of years after the Nandas can only increase by 300-103=197 years the gap of about five centuries between the time that ought to be Kharavela's for us and the time we do assign to him if his Satakarni is the one usually accepted. If some later Satakarni is brought in, our plight is still worse. Whether we choose 103 or 300, the sole road out of our difficulty lies in abolishing here the relation of "after". But does the Prakrit sentence permit of such a road ?

As the relation of "after" is an interpretation, not a translation, the road is theoretically not barred. And Sten Konow[1] actually renders the passage as follows : "And now in the fifth year he has the aqueduct, which was shut (or opened) in the year 103 (during the reign of) the Nanda King, conducted into the town from Tanasuliya Vāta." Konow makes 103 years stand not for an interval reaching down to Kharavela after a Nanda but for a period counted in some era and hence for an interval between a Nanda raja and some event prior to his day. His translation does precisely what we want. Knowing Kharavela to have been a Jain, Konow surmises the computation to be in what is called the Mahavira Era; but there is no inevitability in the notion. Why should Kharavela refer to the Mahavira Era when speaking of a Nanda raja and, despite his evident fervour for Jainism, not once refer to this Era when speaking of the various events in his own life ? If he did associate it with the Nandas, he would be acting rather strangely under the circumstances. The most natural thing for us is to ask : Cannot the computation be in the years of the Nanda dynasty itself ? The Ceylonese chronicles assign only 22 years to this dynasty, the

[1] *Acta Orientala*, Vol. I. pp. 14-26: also Raychaudhuri, *Op. cit.*, p. 256, footnote 3.

Puranas 40 according to some scholars and 100 according to others with whom we concur. So the Puranic account no less than the Ceylonese suggests an answer in the negative. But the relevant account in the case of a Jain king would be the Jain one. What do the Jain books have to say? V. Smith[1] tells us that the Jains extend the duration of the dynasty to 155 years. He adds that the number does still greater violence to the reason than the Puranic 100, but this point is neither here nor there. We are concerned with what Kharavela is likely to have accepted. And it seems significant that a Jain king should speak of the year 103 in connection with a Nanda and the Jain accounts should make room for such a number by assigning 155 years to the dynasty.

If one objects that the Jain books tell us of no Nanda Era, we may reply: "The omission of it is hardly in itself a serious argument. Not a single book in India mentions a Maurya Era attributable to the founder of the Maurya dynasty: in fact Asoka's use of his own regnal years in his inscriptions is a definite proof against such an Era. And yet many interpreters of the Hathigumpha inscription believed in it and perhaps still do. We have no comparable definite proof against a Nanda Era. No inscriptions or coins are there to decide the point one way or the other. And since the Nanda dynasty is the earliest known conqueror of Kalinga it is quite on the cards that, even if the Nandas themselves did not establish any official Era, the people of Kalinga might remember or be made to remember the years of this dynasty either from the time of its start or from the time of its sovereignty over their country and keep a running count of its career. All circumstances considered, we do not strain the historical imagination by accepting a Nanda Era in a general or a special sense. But, strictly speaking, no Nanda Era need be involved by Kharavela. It is highly probable that the number 103 applies to the reign of only the first Nanda whom the Puranas call Mahapadma and consider the conqueror of Kalinga. The Puranas, with a total of 100 years for all the Nandas, give 88 to him: the Jain tradition, with a total of 155, may very well have led Kharavela to give him 103 or more.[2] The ancient mind was not averse to believing in rare cases of extraordinarily long reigns."

Thus the Hathigumpha inscription turns out to be no obstacle. We may add here that it is perhaps not necessary to place Kharavela as early as 765 or 757 B.C. As soon as we are free from a fixed number of years after the Nandas, we can make Kharavela contemporaneous with any of the several Satakarnis

[1] *The Early History of India*, p. 42.

[2] Smith's source for 155 years must have been the *Apāpāpapurikalpa* or *Pāvāpurīkalpa*. In the *Titthogoli Painannaya* we find 150 years, while Merutunga gives 158 years (*Vide* Mankad's *Puranic Chronology*, pp. 178, 188, 189). But the differences are of no moment for us, since all the figures go beyond 103 and also make it probable that this number applies to one reign only.

during the long time-span of Andhra Satavahana rule. Rudradaman speaks of a Satakarni and our historians do not hesitate to identify him with Gautamiputra Satakarni. Even after Gautamiputra we have Sivasri Satakarni, Sivaskanda Satakarni, Yajnasri Satakarni, Vijaya Satakarni, Chandra Satakarni.[1] Any of them may be the man we want. If we can think of the dynasty as continuing in some form in certain parts of the south after the main line came to an end we can place Kharavela still nearer the Christian Era or even after it. The reading "Bahasatimita" of the Magadhan king is itself not certain and so we are not inevitably bound to one particular period of Magadhan history for him after the Kanvas and before the Guptas. As Raychaudhuri[2] has noted : "Dr. Majumdar[3] points out that of the six letters of the Hāthigumphā inscription which have been read as Bahasati-mita the second letter seems to have a clear *U* sign attached to it and the third and fourth letters look like *pa* and *sa*." In this connection it is interesting to recall also that the Puranas[4] mention "9 very powerful and wise kings" of a "celebrated" post-Andhra dynasty named Megha and that the Hathigumpha inscription calls Kharavela a Mahā-Meghavāhana as well as a Chedi.[5] A late date will be more in consonance with the conclusions of what is termed paleography. But we must refrain from going too much by paleographical arguments relying on comparison of the script-development of various inscriptions. Lévi[6] has well observed that paleographical tests have no independent value (*autorité absolu*) although they may be used as a check (*contrôle*) upon or guide (*indice*) to the interpretation of positive history. At present the opinion[7] of many is that "the script of the Hāthigumphā inscription is later than that of the Besnager inscription (end of the second century B.C.) and points to a date in the first century B.C." If this opinion can be respected, at least as regards the antecedence of the Besganer record if not as regards the assigning of the Hathigumpha record to a date slightly before rather than to one after Christ's birth, we need have no objection. The possibility, however, of a post-Besnager date without disturbing our general chronological scheme will become more defined when we have dealt with the only genuine difficulty that remains—after Kharavela's inscription—for our chronology of the Saka Era: the claimed mention, in Ptolemy's *Geography*, of Chashtana as Tiastenes and of Siri Pulumavi as Siriptolemaios.

[1] *The Age of Imperial Unity*, pp. 205-6.
[2] *Op. cit.*, p. 253.
[3] *The Indian Antiquary*, 1919, p. 189.
[4] *Pargiter*, *Op. cit.*, p. 73.
[5] *The Age of Imperial Unity*, p. 212.
[6] *The Indian Antiquary*, 1902, p. 196.
[7] *The Age of Imperial Unity*, p. 215.

The difficulty may be crystallised in the query : If the Western Satraps initiated their rule in India a little before 500 B.C. and if the Andhras were flourishing at the same time, how could the geographer Ptolemy in about 140 A.D. make Ujjain (Ozéné) the seat of Chashtana and Pratishthana (Baithana) that of Pulumavi ? The best way to begin our answer is to take first the *Periplus of the Erythraean Sea* which is said to prepare historically the right background for the information contained in the *Geography*. If we can show it to be a poor preparation we shall create the mood for looking at the Geography with scepticism.

Can the Elder Saraganus be identified with a Satakarni and can Sandares be equated to the Puranic Sundara of the same line of kings ? When we look at the Puranic list[1], we find Sundara Satakarni preceded by Purindrasena, Mantalaka and Hala : none of them, though belonging to the same family, is specifically called Satakarni as some others are. If the Elder Saraganus was somebody specifically called Satakarni, how is it that nobody with the needed name is anywhere in sight in the near background of Sandares ? Nor do we catch sight of a Younger Saraganus who seems implied by the comparative term "Elder". In the eyes of some scholars,[2] Sandares was most probably an Indo-Scythian (Saka) viceroy. At least the name itself is most probably not Sandares but Sandanes and, secondly, this potentate appears to have belonged to a different house or family from that of the Elder Saraganus. McCrindle,[3] referring to the information to be gained from the *Periplus* about the place Ariaké mentioned by Ptolemy, writes : "we learn that Sandanes after having made himself master of Kalliena (now Kalyana), which had formerly belonged to the house of Saraganes the elder, subjected its trade to the severest restrictions...." Sircar[4] also writes about the same information : "The language of the passage seems to suggest that the northern Konkan passed from the elder Saraganus (or his successor, a younger Saraganus) to Sandares shortly before the time of the author....The troubled condition referred to in the *Periplus* may have been caused by the conquest of Aparānta by the Śakas." So the identifications, highly questionable in themselves, with an earlier and a later ruler of the well-known Andhra dynasty are rendered more debatable. Though one may not be debarred from imagining that successors of this dynasty might have lingered in parts of Maharashtra after the main family had become extinct, all talk of Sundara Satakarni and of a Satakarni predecessor of his can be considered practically irrelevant.

[1] *The Age Imperial Unity* pp. 705-6.
[2] *Ibid.*, pp. 179 and 200 (footnote 1.).
[3] *Ancient India as described by Ptolemy* (Edition 1927), p. 40.
[4] *The Age of Imperial Unity*, p. 199.

Besides, the historical information in the *Periplus* is connected with the name of a powerful king Mambarus whose dominion seems to have comprised Kathiawar, Gujarat and parts of Rajputana but who is utterly an unknown quantity. The identification usually suggested—viz. that his name is a mistake for Nambanus which again is a Greek corruption of the name Nahapana—is unwarranted if we accept the modern chronology, according to which Nahapana comes in the period 119-125 A.D., nearly fifty years after the time of the *Periplus*, 70-80 A.D.[1] On the other hand, if the identification is just, Nahapana and therefore also his contemporaries Chashtana and Pulumavi must have lived before the author of the *Geography* and then the whole modern chronology gets upset and Ptolemy is proved not to be recording contemporary or recent events and the *Periplus* to be irresponsibly omitting the most important names of its time.

The suggestion of Professor Aiyanagar in his *Beginnings of South Indian History*[2] to take Mambarus as Lambodara (Prakrit Lamoboara), one of the Andhra kings, appeals to S. N. Majumdar[3] as philologically sounder than the general one to take him as Nahapana. But historically it is equally unsound. Lambodara, as a glance at the Puranic list[4] already referred to will tell us, is the 7th Andhra king, more than a century prior to Sundara Satakarni who should be contemporaneous with the *Periplus* if Pulumavi and Chashtana are contemporaneous with the *Geography*. Mambarus, though impossible to equate with Nahapana, may still have been a Saka, for his headquarters are thought to have been at Min-nagara, the name usually applied by the early Sakas to their chief cities. But Benfey[5] doubts whether Min-nagara should be connected with Mamabrus. Even occupation by him of a Saka city need not make him a Saka. Really, total mystery envelops him and spreads uncertainty and queerness everywhere, with nothing recognisable fitting into the picture. Within its context, both the Elder Saraganus and Sandares grow extremely strange. The *Periplus* cannot be counted upon as an independent help to the current chronology.

If so, the seemingly recognisable figures of the *Geography* also become obscure. The *Periplus* and this book hang together with their before and after : the failure of the one to be evidential in favour of the present chronology reflects on the chronological value of the other. An alternative to the view that holds Tiastenes=Chashtana and Siriptolemaios=Siri Pulumavi becomes tenable. Even independently of the failure of the *Periplus* there can be ground for it.

[1] *The Age of Impeial Unity* p. 179.
[2] P. 116.
[3] Notes to McCrindle's *Ancient India as described by Ptolemy*, p. 345.
[4] *The Age of Imperial Unity*, pp. 705-6. [5] *Indian*, p. 91

But the ground grows truer *terra firma* now. And the explanation which would be plausible in any case becomes more so—namely, that those two names are not personal but dynastic terms. We have already quoted some phrases from the Matsya Purana in which the Andhras are called Pulomas. There is in consequence nothing unreasonable in believing that Siriptolemaios is a dynastic label for a late scion of the Andhra line. A great dynasty does not always fade out the moment it is centrally supplanted by another. Raychaudhuri[1] writes: "Petty Maurya kings continued to rule in Western India as well as Magadha long after the extinction of the Imperial line. King Dhavala of the Maurya dynasty is referred to in the Kanaswa inscription of A.D. 738....Maurya chiefs of the Konkan and Khandesh are referred to in the Early Chalukya and Yadava epigraphs. A Maurya Prince of Magadha named Pūrnavarman is mentioned by Hiuen Tsang." The Andhra line is itself said by the Brahmanda and the Vayu Puranas[2] to have split into tewlve branches after the death of Puloma III, the last of the great Andhras. We should hardly be surprised if petty Andhras continuing after him were entitled with all the more appropriateness Pulomas. The continuation of the Andhra Sātavahana family is attested also by Kalhana's *Rajatarangini*[3] where Satavahana-kula is given as the name of the Lohara dynasty of Kashmir. "The Loharas", says Sircar,[4] "were either descendants of a prince named Sātavāhana or claimed connection with the Sātavāhanas of the Deccan." The Saka family of the Kardamakas may also have continued in a series of small chiefs and been known as the Chashtanas because of Chashtana who was the first in his own line to be called raja: they may have reigned as local potentates in the province of their illustrious ancestor. At least a Jain work, *Trailokya Prajnapti*,[5] mentions immediately after Naravahana who is evidently Nahapana a line of kings continuing for 242 years and entitled Bhachchhatthana which is clearly a corrupt variant of Chashtana as a dynastic term. The number of years given by the Jain work to the Chashtanas is too small for our need. But the usage we want is there to render plausible our idea that in Ptolemy's day some descendant of the Kardamaka Mahakshatrapa of 498 B.C. might be holding power in Ujjain while a "Puloma" was in authority at Pratishthana.

The plausibility of our idea increases on our remembering the testimony of Pliny, based on Megasthenes, regarding a powerful Andhra king, with a large dominion, in about 300 B.C. We stressed that if the Andhra dynasty had begun later there could never have been such a king at this time and we

[1] *The Political History of Ancient India*, p. 240.
[2] 170-71; 99,357.
[3] VI, 367; VII, 1283, 1732.
[4] *The Age of Imperial Unity*, p. 192, footnote 1.
[5] *Vide* Mankad, *Puranic Chronology*, p. 198

took Pliny's statement as a pointer towards the Andhra chronology deduced by us from Varahamihira and the Puranas. Now we may stress another aspect: the statement indicates the continuation of the Puranic "Andhras and Pulomas" beyond the strict termination of the main dynastic line with Siri Pulumavi prior to the advent of Sandrocottus. We have no reason to believe that they ceased before the epoch of the *Geography* and that the "Siriptolemaios" of this book was not a dynastic label.

Against our interpretation of both this term and Tiastenes one cannot plead any general overwhelming accuracy in Ptolemy's account. Majumdar[1] has indicated the sources of the *Geography*: "Ptolemy had to rely (and specially so in the case of India, of which he had not even the slightest personal observation) upon *second-hand information*—reports of travellers, navigators, works of previous writers and certain Indian sources." McCrindle,[2] appreciating the value of Ptolemy's account as an antiquarian record, has yet stated: "Ptolemy's information concerning many parts of the earth, whether owing to their remoteness or the conflicting accounts of travellers regarding them, was imperfect in the extreme." Of course, the above remarks of both Majumdar and McCrindle refer primarily to the geographical and not the historical part of the book. But the same imperfection of information that was responsible for the erroneous geography is bound to be responsible for a haziness in whatever history got associated with the geographical treatment. No doubt, many identifications have been made by modern scholars and we should refrain from running down Ptolemy altogether. However, his shortcomings cannot be overlooked. Even in the matter of places, "it is interesting to note" with Sircar[3] "that the Kaliṅga kingdom is not mentioned in the *Periplus* (C.A.D.70-80) or Ptolemy's *Geography* (c.A.D.140), although the latter authority refers to the *apheterion* near a city in Kaliṅga where vessels bound for the Golden Land ceased to follow the littoral and sailed for the open sea." Further, as Majumdar[4] tells us, Ptolemy's *Geography* is concerned with a copious list of names of places with their longitudes and latitudes as calculated in his time and contains little descriptive information. Hence there can be no clear-cut significance in the few historical associations he gives of certain cities or provinces. It is impossible to say from his bare mention of Tiastenes and Siriptolemaios that the names do not stand for Chashtana and Puloma as dynastic designations. They can be said to stand for whatever the evidence from outside Ptolemy may indicate.

[1] *Ancient India as described by Ptolemy*, p. XXI.
[2] *Ibid.*, p. 3.
[3] *The Age of Imperial Unity*, p. 216.
[4] *Op. cit.*, p. XIV.

All our evidence points to descendants of Chashtana going under their great ancestor's name. And it must have been these Chashtanas who, reinforced by a new Saka incursion into the country as a result of tribal movements in Central Asia, figured in the legend about Vikaramaditya's fight with the Sakas and about their return to power after him and about their final defeat at the hands of Salivahana. If this legend has a basic truth, they must have accepted Salivahana's era of 78 A.D. which came to be designated as Saka Era because of their defeat and all the more because of their observance of it and led subsequently to a forgetting of the original Saka Era of 551 or 550 B.C. and to a considerable confusion in historical chronology.

Here we may revert for a moment to Kharavela and his Satakarni. Since the Pulomas no less than the Chashtanas seem to have continued up to at least the time of the *Geography* we have no reason to deny Kharavela a date at the end of the first century B.C. as Sircar wants or even in the initial centuries of the Christian Era, for a Satakarni may easily have occurred at the time. It is not even strictly necessary that Kharavela's Satakarni should be of the Andhra-Satavahana line. The Talagunda Stone inscription of the time of Santivarman (dated at present *c.* 455-70 A.D.) mentions a Satakarni.[1] "This Sātakarni", Sircar[2] informs us, "is apparently a king of the Chutu family of Kuntala." Kuntala was in the heart of the Kanarese country, practically the same as the district round Banavasi. There may have been some such Satarkarni in Kharavela's day.

We may also touch on another consideration. The "Tiastenes" of Ptolemy may not have been a reference to anything contemporary or a little anterior. Surendranath Roy[3] remarks that Lariké in which Ptolemy (Sections 62-63) places Ozéné is placed by Ptolemy clearly outside of Indo-Skythia—Indo-Skythia which Majumdar[4] explains as that part of north-western India which was under Saka rule: Ozéné therefore cannot have been in Saka hands in the first half of the second century B.C. and was the capital of Tiastenes at some time in the past. If Lariké lay, as B.C. Law[5] also states, to the east of Indo-Skythia in 130-40 A.D., why should we think of the family of Chashtana, the Saka Satraps, to have been flourishing in the period in which modern historians put them? Ptolemy's reference may be to a period before the traditional Salivahana's of 78 A.D. The *Periplus*[6] which belongs to Salivahana's period says:

[1] *Select Inscriptions*, p. 450.
[2] *Ibid.*, p. 445, footnote 3.
[3] *Proceedings of the Indian Historical Congress*, 1939, p. 344.
[4] *Op. cit*, p. 369.
[5] *Indian Culture*, Vol. III, p. 736.
[6] Section 48.

"Eastward from Barygaza is a city called Ozéné, formerly the capital where the king resided." Even in the time of the *Periplus* this city was divested of its old glory. McCrindle[1] opines that the king mentioned may have been the traditional Vikramaditya. The king may also have been of the line of "Tiastenes", who had returned to Ozéné after the passing of Vikramaditya's reign there and whom Salivahana dispossessed. At any rate, Roy's remark flashlights the probability that "Tiastenes" indicates no Saka occupation of Ozéné in the second century A.D.

Nor would Ptolemy's allusion here to matters of a century other than his own be quite an exception in his *Geography*. If we put Kharavela in the first century B.C., Majumdar's words[2] apropos Ptolemy's mention of the city Pityndra which has been identified with the Pithuda of Kharavela's inscription become significant: "We cannot expect to find Pityndra, for it was destroyed by Khāravela a few centuries before Ptolemy who seems to have mentioned it on the authority of his old materials. (*The Indian Antiquary*, 1926, pp. 145-46.)"

We may now close our survey of the anti-Puranic chronological evidence from history posterior to Chandragupta Maurya. The entire edifice of this evidence may now be declared to have crumbled, not just in one place but on every level. It would be unfair to dub it jerry-built. Much skilful labour went into its construction and the materials gave the impression of strength. The fault lay in not viewing them critically enough and in discouraging the suggestions prompted by the Puranas for reopening the question of Sandrocottus.

(*To be continued*)

K. D. SETHNA

[1] *Op. cit.*, p. 155.
[2] *Ibid.*, p. 387.

Students' Section

INDIA

A Recorded Talk

(In pursuance of a scheme of exchange of thought between American and Asian senior high school students organised by sixty American High Schools, Mr. Walter Ludwig, one of the Directors, visited the Sri Aurobindo International University Centre on February 18 *and passed about two days in the Ashram. He watched the activities of the students, joined them in their classes in English and History, inviting and answering their questions on various aspects of American life.*

According to his planned programme he asked the students to give readings from India's historical documents and literature on 'This is our land, Its History and People' or the country's 'Living Ideas'. These the students gave in the form of selections from Sri Aurobindo's writings on India and followed up by singing 'Vandemataram' and six other songs, two Hindi, two Bengali, one French and one Japanese. Even little children took part in these songs. Mr. Ludwig tape-recorded all these readings and songs with a view to playing them to the American students.

In the evening, he showed films of the school buildings, class-rooms and students' activities in the Mamaroneck Senior High School, Westchester County, New York, where Mr Ludwig is teacher of the Social Sciences. He has left a set of questions asked by American students for answers by our students, which, when ready, will be air-mailed to them.

Mr Ludwig, still on tour in India, has written to say that he has air-mailed his tape-recordings to America and that his visit to the University Centre and the Ashram has been "a unique experience" for him.

We publish below the readings not only for their literary excellence but also for their deep and abiding import.)

THIS is a student of the Sri Aurobindo International University Centre, Pondicherry, giving an account of our land and its peoples through some of the writings of Sri Aurobindo, who, in the works of a great patriot was "the poet of patriotism, the prophet of nationalism, and the lover of humanity".

THIS IS OUR LAND

India, shut into a separate existence by the Himalayas and the ocean, has always been the home of a peculiar people with characteristics of its own recognisably distinct from all others, with its own distinct civilisation, way of life, way of the spirit, a separate culture, arts, building of society. It has absorbed all that has entered into it, put upon all the Indian stamp, welded the most diverse elements into its fundamental unity. But it has also been throughout a congeries of diverse peoples, lands, kingdoms and, in earlier times, republics also, diverse races, subnations with a marked character of their own, developing different brands of forms of civilisation and culture, many schools of art and architecture which yet succeeded in fitting into the general Indian type of civilisation and culture.

THE HISTORY OF INDIA

India's history throughout has been marked by a tendency, a constant effort to unite all this diversity of elements into a single political whole under a central imperial rule so that India might be politically as well as culturally one. Even after a rift had been created by the irruption of the Mohammedan peoples with their very different religion and social structure, there continued a constant effort of political unification and there was a tendency towards a mingling of cultures and their mutual influence on each other.

THE SPIRIT OF INDIA

The master idea that has governed the life, culture, social ideals of the Indian people has been the seeking of man for his true spiritual self....

Spirituality is indeed the master-key of the Indian mind; the sense of the infinite is native to it. India saw from the beginning,—and, even in her ages of reason and her age of increasing ignorance, she never lost hold of the insight,—that life cannot be rightly seen in the sole light, cannot be perfectly lived in the sole power of its externalities. She saw too that man has the power of exceeding himself, of becoming himself more entirely and profoundly than he is...she saw the myriad gods beyond man, God beyond the gods, and

beyond God his own ineffable eternity; she saw that there were ranges of life beyond our life, ranges of mind beyond our present mind and above these she saw the splendours of the spirit.

Then with that calm audacity of her intuition which knew no fear or littleness and shrank from no act whether of spiritual or intellectual, ethical or vital courage, she declared that there was none of these things which man could not attain if he trained his will and knowledge; he could conquer these ranges of mind, become the spirit, become a god, become one with God, become the ineffable Brahman. And with the logical practicality and sense of science and organised method which distinguished her mentality, she set forth immediately to find out the way. Hence from long ages of this insight and practice there was ingrained in her her spirituality, her powerful psychic tendency, her great yearning to grapple with the infinite and possess it, her ineradicable religious sense, her idealism, her Yoga, the constant turn of her art and her philosophy.

When we look at the past of India, what strikes us next is her stupendous vitality, her inexhaustible power of life and joy of life, her almost unimaginable prolific creativeness. For three thousand years at least,—it is indeed much longer, — she has been creating abundantly and incessantly, lavishly, with an inexhaustible many-sidedness, republics and kingdoms and empires, philosophies and cosmogonies and sciences and creeds and arts and poems and all kinds of monuments, palaces and temples and public works, communities and societies and religious orders, laws and codes and rituals, physical sciences, psychic sciences, systems of Yoga, systems of politics and administration, arts spiritual, arts worldly, trades, industries, fine crafts,—the list is endless and in each item there is almost a plethora of activity. She creates and creates and is not satisfied and is not tired; she will not have an end of it, seems hardly to need a space for rest, a time for inertia and lying fallow. She expands too outside her borders; her ships cross the ocean and the fine superfluity of her wealth brims over to Judea and Egypt and Rome; her colonies spread her arts and epics and creeds in the Archipelago; her traces are found in the sands of Mesopotemia; her religions conquer China and Japan and spread westward as far as Palestine and Alexandria, and the figures of the Upanishads and the sayings of the Buddhists are re-echoed on the lips of Christ. Everywhere, as on her soil, so in her works there is the teeming of a superabundant energy of life....

But this supreme spirituality and this prolific abundance of the energy and joy of life and creation do not make all that the spirit of India has bəen in its past....For the third power of the ancient Indian spirit was a strong intellectuality, at once austere and rich, robust and minute, powerful and delicate,

massive in principle and curious in detail. Its chief impulse was that of order and arrangement, but an order founded upon a seeking for the inner law and truth of things and having in view always the possibility of conscientious practice.

The mere mass of the intellectual production during the period from Asoka well into the Mohammedan epoch is something truly prodigious....There is no historical parallel for such an intellectual labour and activity before the invention of printing and the facilities of modern science; yet all that mass of research and production and curiosity of detail was accomplished without these facilities and with no better record than the memory and for an aid the perishable palm-leaf. Nor was all this colossal literature confined to philosophy and theology, religion and Yoga, logic and rhetoric and grammar and linguistics, poetry and drama, medicine and astronomy and the sciences; it embraced all life, politics and society, all the arts from painting to dancing, all the sixty-four accomplishments, everything then known that could be useful to life or interesting to the mind....

Thus an ingrained and dominant spirituality, an inexhaustible vital creativeness and gust of life and, mediating between them, a powerful, penetrating and scrupulous intelligence combined of the rational, ethical and aesthetic mind each at a high intensity of action, created the harmony of the ancient Indian culture....

(SRI AUROBINDO in the *Renaissance in India*)

THE MESSAGE OF INDIA

India of the ages is not dead nor has she spoken her last creative word; she lives and has still something to do for herself and the human peoples and that which must seek now to awake is not an Anglicised oriental people, docile pupil of the West and doomed to repeat the cycle of the occident's success and failure, but still the ancient immemorable *Shakti* recovering her deepest self, lifting her head higher towards the supreme source of light and strength and turning to discover the complete meaning and a vaster form of her Dharma.

(SRI AUROBINDO in the *Foundations of Indian Culture*)

We say to humanity, "The time has come when you must take the great step and rise out of a material existence into the higher, deeper and wider life towards which humanity moves. The problems which have troubled mankind can only be solved by conquering the kingdom within, not by harnessing the

forces of Nature to the service of comfort and luxury, but by mastering the forces of the intellect and the spirit, by vindicating the freedom of man within as well as without and by conquering from within external Nature. For that work the resurgence of Asia is necessary, therefore Asia rises. For that work the freedom and greatness of India is essential, therefore she claims her destined freedom and greatness, and it is to the interest of all humanity, not excluding England, that she should wholly establish her claim."

We say to the nation, "It is God's will that we should be ourselves and not Europe. We have sought to regain life by following the law of another being than our own. We must return and seek the sources of life and strength within ourselves. We must know our past and recover it for the purposes of our future. Our business is to realise ourselves first and to mould everything to the law of India's eternal life and nature...."

We say to the individual and especially to the young who are now arising to do India's work, the world's work, God's work: "First therefore become Indians. Recover the patrimony of your forefathers. Recover the Aryan thought, the Aryan discipline, the Aryan character, the Aryan life. Recover the Vedanta, the Gita, the Yoga. Recover them not only in intellect or sentiment but in your lives. Live them and you will be great and strong, mighty, invincible and fearless. Neither life nor death will have any terrors for you. Difficulty and impossibility will vanish from your vocabularies. For it is in the spirit that strength is eternal and you must win back the kingdom of yourselves, the inner Swaraj, before you can win back your outer empire. There the Mother dwells and She waits for worship that She may give Strength. Believe in Her, serve Her, lose your wills in Hers, your egoism in the greater ego of the country, your separate selfishness in the service of humanity. Recover the source of all strength in yourselves and all else will be added to you, social soundness, intellectual pre-eminence, political freedom, the mastery of human thought, the hegemony of the world.".

(SRI AUROBINDO in the *Karmayogin Weekly*, 1909)

POEMS

GIVE US WINGS

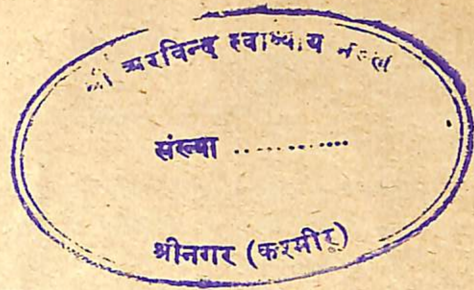
SWEET Mother ! give us wings to fly
High up in the holiest air;
We wish to measure the bluest sky
And see God's heavens fair.

We'd visit the home of the Golden Sun
And meet the nectared moon,
A race with the stars we'd like to run,
And win Thy smile as boon.

With angels hand in hand we'd walk
In the wonder-land of light;
With gods and goddesses we'd talk
And learn life's secrets bright.

And God inviting us we'd rush
To Him His grace to capture,
And find in His rubied heart of hush
The immortalising rapture.

PUJALAL



THE MEDITATION HOUR

In the calm of the late evening,
Overhead a sky star-lit,
The young, old, novice and adept,
In devoted meditation sit.

At the feet of the dear Divinity,
Whom as "Mother" we all adore,
Each in his humble capacity
Probes into the heart's deep core,

In quest of the Truth within,
The God-spark burning there,
And according to one's sincerity,
Her Grace is found everywhere.

To open to that Grace Divine
Is what we ardently pray,
Our joint aspirations rise like a flame
Towards her night and day.

In that cherished hour of meditation
Our human self grows less,
And the secret child of the Mother
Enters her Blessedness.

TIM

LIBRARY CLASSIFICATION SYSTEM

(Continued from the previous issue)

ALL knowledge either of this world or of other worlds published by man in books and journals can be divided into ten classes of subjects. These ten classes are given below with one of the ten Arabic numerals ascribed to each of them and the list is called :

THE FIRST SUMMARY OF "CLASSES"

0 — General
1 — Philosophy
2 — Religion, Yoga and Mysticism
3 — Social Sciences
4 — Linguistics
5 — Pure Sciences
6 — Applied Sciences
7 — Arts and Recreation
8 — Literature
9 — History, Geography and Travel

Now the first summary of this classification system is almost the same as that of the Dewey Decimal Classification System except that the numeral 2 represents not only Religion but also Yoga and Mysticism.[1] A reader who wants to pick up a book on any subject has first of all to know the numeral given to it by finding into which of these ten main classes the subject of his desired book falls. Then he will see below another list of 100 subjects which are merely an expansion of these ten main classes and it is called the Second Summary of "Divisions". Since the decimal notation is used in expanding each of these ten main classes of subjects into further detailed subjects, the first expansion of each of them cannot be more than ten and each expanded group of each of these ten must comprise all knowledge of the main class of subjects it represents.

[1] Instead of the numeral 2 to represent Religion, Yoga and Mysticism, if X, Y and Z are used respectively for the three subjects and, similarly instead of 9 for History, Geography and Travel, if A, B and C are used by some and found more convenient on account of different shelves being used for these subjects, one cannot say that the rules of this classification system have been transgressed. It is all a matter of convenience followed under some general principles.

Each of these expanded subjects is also given one of the ten Arabic numerals in addition to the one it already contains as "Class Number". By this expansion the ten "Classes" have become a hundred "Divisions" of detailed subjects, and each of the hundred numbers represents a specific subject. Thus for a reader of books in libraries it is easy to remember the ten main classes of subjects along with the numbers assigned to each and then from that to pick out the number of any of the 100 subjects. For instance, if one wants a book on chemistry one knows that it is of "Pure Sciences" which is one of the main classes of subjects, whose number is 5. Since each subject is expanded into 10 divisions, chemistry must find its place between 50 and 59 and in the list of "Division Numbers" given below as "Second Summary" one can see that number 54 is allotted to chemistry. All books on the subject chemistry will bear on the labels on their backs the number 54, so that it is easy to trace books of this number on the shelf. Similarly all the hundred subjects which are arranged serially according to the numbers on the shelves can be traced on the shelves according to their numbers. It is expected that every shelf will have affixed to it a list of subjects with the numbers allotted to them, which serves for ready reference.

The Second Summary of "Division Numbers"

00 — General
01 — Bibliographical Sciences and Technics
02 — Library Science
03 — General Encyclopedias
04 — General Collected Essays
05 — General Periodicals
06 — General Societies & Museums
07 — Journalism
08 — Collected Works
09 — Book Rarities
10 — Philosophy
11 — Logic (Philosophy of True Reasoning)
12 — Metaphysics (Philosophy of Ultimate Truth)
13 — Ethics (Philosophy of Good)
14 — Aesthetics (Philosophy of Beauty)
15 — Psychology
16 — Fields of Psychology
17 — Intellectual Philosophies
18 — Spiritual Philosophies
19 — Philosophy, Religion and Life
20 — Religion, Yoga and Mysticism
21 — Religion, its Theories of Existence, its relation with other subjects
22 — Hinduism
23 — Buddhism and Jainism
24 — Christianity
25 — Judaism and Islam
26 — Non-Semitic Asian Religions
27 — Mythologies and Primitive Religions
28 — Yoga and Mysticism
29 — History of Religion

In this system, the expansion of the two subjects, Philosophy and Religion represented by the numbers 1 & 2 into their ten divisions is different from that of Dewey. In my opinion, this expansion helps the reader better to form a correct view of the subject in its totality as well as in its parts and gives a correct relationship of the parts to the totality. However, it is not inevitable for any library to follow this expansion or that of Dewey or of Ranganathan. All depends upon the approach a group of readers in any particular locality makes to the subject. What has appealed to me at present has been followed in the matter of this expansion and if any library makes a better suggestion it can certainly be adopted.

THE SECOND SUMMARY OF "DIVISION NUMBERS" (*Continued*)

30 — Social Sciences
31 — Statistics
32 — Political Science
33 — Economics
34 — Law
35 — Public Administration
36 — Social Welfare
37 — Education
38 — Commerce
39 — Social Customs
40 — Linguistics
41 — Comparative Linguistics
42 — English
43 — German
44 — French
45 — Other European Languages
46 — North Indian Languages
47 — South Indian, Burmese and Ceylonese Languages
48 — Other Asian Languages
49 — Languages of the rest of the World
50 — Pure Sciences
51 — Mathematics
52 — Astronomy
53 — Physics
54 — Chemistry, Crystallography Minerology
55 — Earth Sciences
56 — Paleontology
57 — Biological Seienccs
58 — Botany
59 — Zoology
60 — Applied Sciences
61 — Medical Sciences
62 — Engineering
63 — Agriculture
64 — Home Economics
65 — Business and Its Methods
66 — Chemical Technology and Industrial Chemistry
67 — Manufactures
68 — "
69 — Building Construction
70 — Arts and Recreation
71 — Landscape Architecture
72 — Architecture
73 — Sculpture
74 — Drawing, Decorative Art
75 — Painting
76 — Prints and Print-making
77 — Photography
78 — Music and Dancing
79 — Recreation
80 — Literature
81 — American

82 — English
83 — German
84 — French
85 — Other European Languages
86 — North Indian Languages
87 — South Indian, Burmese and Ceylonese Languages
88 — Other Asian Languages
89 — Rest of the World Languages
90 — History, Geography and Travel
91 — Geography and Travel
92 — Biography
93 — Ancient History of the World
94 — European History
95 — Asian History
96 — African History
97 — North American History
98 — South American History
99 — Oceanian History

In the above expansion of subjects represented by class numbers 3, 5, 6, 7 and 9 to their division numbers I have followed Dewey. With regard to subjects represented by the numbers 4 & 8, I have introduced a change so that due importance may be given to Indian and also other Asian languages by giving numbers of fewer digits to these languages. As there are large numbers of libraries in these languages they may be inclined to follow the changes on account of the advantages obtained thereby.

For small libraries the above numbers may be sufficient except that some special subjects in which they are interested may be required to be expanded further. For large libraries each of the above 100 subjects require to be expanded again by 10 or, as the need may be, by less than 10; but never by more than 10, for the decimal notation that is used for expansion does not allow it. If all the 100 subjects of the Second Summary are expanded each into 10, they become 1000 subjects and the numbers that are thus got are called "Section Numbers" and their list is given below as the Third Summary. Whatever number, whether of one digit or of more, is written on the label fixed on the back of a book is called its "Class Number".

THE THIRD SUMMARY OF "SECTION NUMBERS"

000 — General Works
001 — Knowledge, Learning, Scholarship
002 — The Book
010 — Bibliographical Science and Technique
011 — Universal and General Bibliographies
012 — Bibliography of Individuals
013 — Bibliography of Special Class
014 — Bibliography of Writers
015 — Bibliography of Anonymous and Pseudonymous Works
015 — National Bibliographies
016 — Subject Bibliographies
020 — Library Science
021 — Libraries, Establishment and Purpose; Public Relations

022 — Library Buildings
023 — Library Personnel
024 — Rules for Use of Libraries
025 — Administration
026 — Special Libraries, Collections
027 — General Libraries
028 — Reading and Reading Guidance
029 — Library Methods
030 — General Encyclopedias
031 — American Encyclopedias
032 — English Encyclopedias
033 — German Encyclopedias
034 — French Encyclopedias
035 — Encyclopedias in other European Languages
036 — Encyclopedias in North Indian Languages
037 — Encyclopedias in South Indian, Burmese, Ceylonese Languages
038 — Encyclopedias of other Asian Countries and Languages
039 — Encyclopedias of Countries other than the above
040 — General Collected Essays
050 — General Periodicals
060 — General Societies
061 — Museums
070 — Journalism and Newspapers
071 to 079 — Same as of 031 to 039 for the above subject
080 — Collected Works
081 — Collected Works of Individual Authors
082 — Collected Works of Several Authors
090 — Book Rarities
092 — Block Books
093 — Incunabula
094 — Rare Printing
095 — Rare Binding
096 — Rare Illustrations, Materials
097 — Book Plate
098 — Other kind of Rarities based on Intrinsic Characteristics
099 — Other Kind of Rarities based on Extrinsic Characteristics
100 — Philosophy
110 — Logic (Philosophy of True Reasoning)
111 — Indian Logic
112 — Growth of Logic in the West
113 to 119 — To be expanded later
120 — Metaphysics (Philosophy of Ultimate Truth)
121 to 129 — To be expanded later
130 — Ethics (Philosophy of Good)
131 — Theory of Ethics
132 — Personal Ethics
133 — Family Ethics
134 — Social Ethics
135 — Professional and Business Ethics
136 — Ethics of Amusements
137 — Conduct Towards Animals and Plants
138 — Supra-rational Ethics
139 — History of Ethics
140 — Aesthetics (Philosophy of Beauty)
141 to 149 — To be expanded later
150 — Psychology
151 to 159 — To be expanded later
160 — Fields of Psychology
161 to 169 — To be expanded later
170 — Intellectual Philosophies
171 — Oriental Philosophies

172 — Socratic and Pre-Socratic Philosophies of the West
173 — Post-Socratic Philosophies of the West
174 — Medieval Philosophies of the East
175 — Medieval Philosophies of the West
176 — Modern Philosophies of the East
177 — Modern Philosophies of the West
180 — Spiritual Philosophies
181 — Anc. Spi. Philosophies of India
182 — Anc. Spi. Philosophies of Asia other than India
183 — Anc. Spi. Philosophies of Europe
184 — Medieval Spi. Philosophies of the East
185 — Medieval Spi. Philosophies of the West
186 — Modern Spi. Philosophies of the East
187 — Modern Spi. Philosophies of the West
190 — Philosophy, Religion and Life
191 to 199 — To be expanded later
200 — Religion, Yoga and Mysticism
201 to 209 — From Divisions of Religion
210 — Religious theories of Existence and its relation with other subjects
211 — Religious Theories of Existence
212 — Religion and Social Sciences
213 — Religion and Art
214 — Religion and Literature
215 — Religion and Science
216 — Religion and Psychology
217 — Religion and Creation
218 — Immortality
219 — Religion and Spirituality
220 — Hinduism
221 — Its Scriptures
222 — Its Philosophies
223 — Its Sects, Saints and Movements up to Sankara
224 — Its Sects, Saints and Movements from Sankara to its Renaissance
225 — Its Sects, Saints and Movements from its Renaissance up to now
226 — Its Religio-Social Systems
227 — Its Yogas and Mysticism
228 — Its Mythologies
229 — Its History, and Pilgrimage-traditions
230 — Buddhism and Jainism
231 — Their Sacred Books
232 — Their Philosophies
233 —
234 —
235 —
236 — Their Religio-Social Systems
237 — Their Yogas and Mysticism
238 — Their Mythologies
239 — Their History and Pilgrimage-rtaditions
240 — Christianity
241 — Its Bible
242 — Its Philosophies and its Theologies
243 —
244 —
245 —

246 — Its Religio-Social Systems
247 — Its Yogas and its Mysticism
248 — Its Mythologies
249 — Its History and Pilgrimage-traditions
250 — Non-Semitic Asian Religions
251 to 259 — To be later expanded
260 — Islam and Judaism
261 to 269 — To be expanded later
270 — Mythologies and Primitive Religions
271 to 279 — To be expanded later
280 — Yoga and Mysticism
281 — Different Systems of Yoga
282 — Yoga and Worldly Life
283 — Yoga and Religion
284 — Yoga and Spiritual life
285 — Mysticism
286 — Mysticism and Worldly Life
287 — Mysticism and Religion
288 — Mysticism in relation to Yoga and Spiritual Life
289 — History of Yoga and Mysticism
290 — History of Religion and Pilgrimage-places on earth
291 to 299 — To be expanded later

In the above columns of the Third Summary of "Section Numbers" which is an expansion so far made on only three main subjects of the First Summary, the subject meanings of many class numbers of these three subjects are left blank to be filled up later by further expansion of the "Division Numbers" into "Section Numbers". This expansion can be done only by a vast study of books of authority on the subjects. All writings of great authors have to be studied, especially the writings of Sri Aurobindo and the Mother on these subjects, and then alone in the light of the ideas contained in them the above subjects represented by the "Division Numbers" have to be expanded into "Section Numbers" and the blanks filled up. For instance, Sri Aurobindo says that Hinduism is a spiritual culture adapted to the level of a religious faith. If Hinduism is called a religion it can, *vice versa*, with equal truth be said that it is a religion raised to the level of a spiritual culture. He definitely says that ritualism, philosophy and yoga are the three parts of Hinduism and, of these three, philosophy and yoga are its more true and essential parts. Ritualism is only meant for beginners in the Hindu religion. Yet this truth of Hindu religion is not appreciated by some systems in their expansion of the subject. In India perhaps half of the books so far published are on religion, yoga and mysticism and their expansion in their proper perspective is immediately needed for libraries.

(To be continued)

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